

OCTOBER

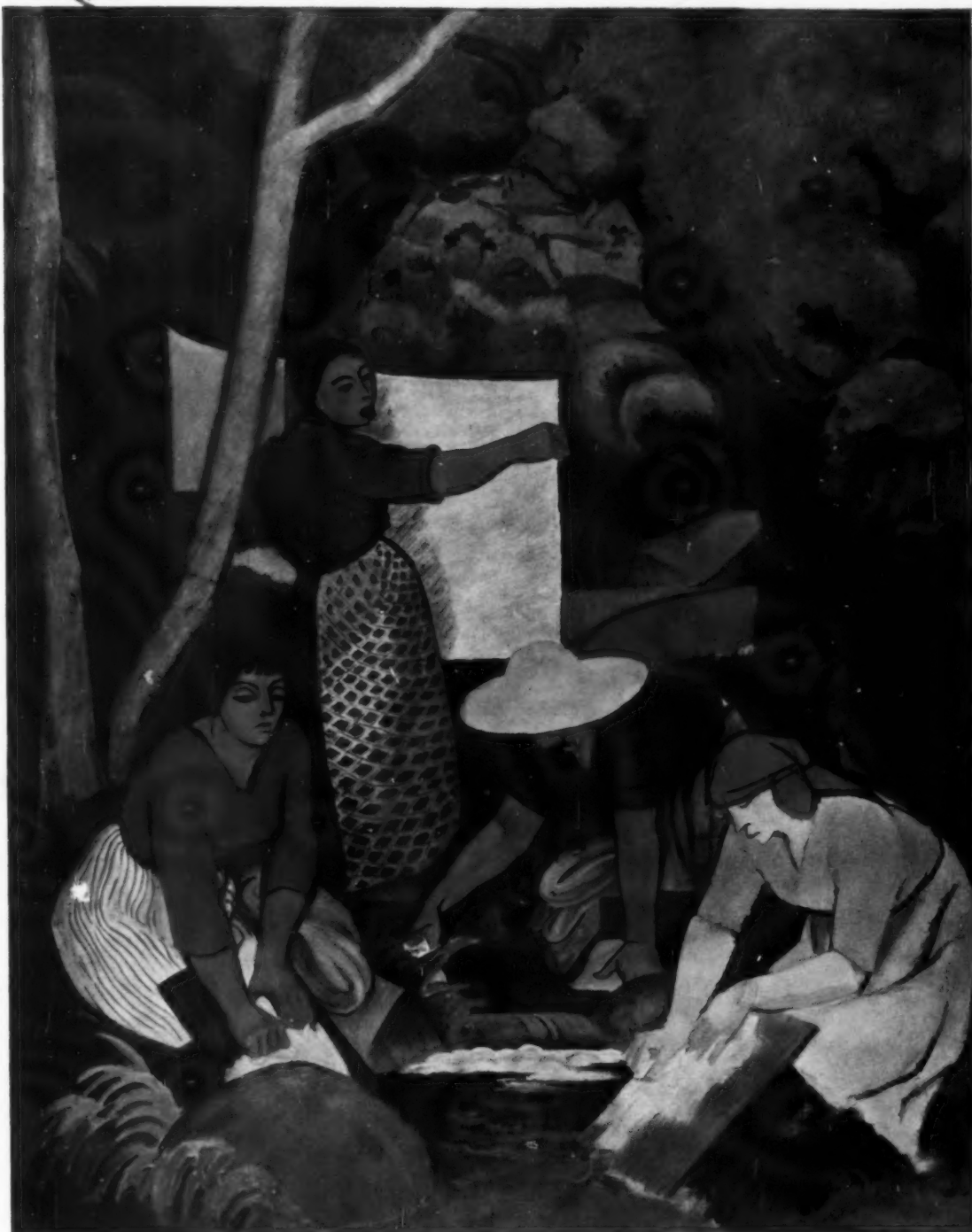
APOLLO

1956

the Magazine of the Arts for
CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



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JEAN MARCHAND

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The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

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CURRENT SHOWS AND COMMENTS

DIRECTIONS AND DILEMMAS.

BY PERSPEX

IN our Existentialist age the word Choice has an air more than ever committal. Those of us who in life, in ideas, or in art, had hoped to browse in the wide meadows of catholicity find ourselves confined to definite courses and standing at those crossways of either . . . or . . . which demand decisions—choices involving further decisions of a like nature each one of which apparently closes a path as well as opening one so that the operation of freewill is itself a kind of determinism. The fascinating idea of the exhibitions "Critic's Choice" at Tooth's Galleries takes on something of this nature. One would like to think of it as a kind of lighthearted calling of the Critics' bluff: a kind of dealer's riposte to critical strictures: an "All right, you choose the pictures yourself and see what you *do* want." Rather more positively it was planned to give the chosen individual critic his chance to express his aesthetic creed in examples of painters and pictures to illustrate, as it were, his writings. At whatever level it is a stimulating scheme; and whether we go to see querulous critics put on the spot or to study the materialisation of the abstruse theories of the highbrows and to share their cerebral raptures, this annual showing makes for an especial awareness.

This year's choice was given to Sir Herbert Read, and since Sir Herbert is the accepted critical leader of the advance movements, we expected, shall I say, the worst. Perhaps because of this very violence of anticipation the exhibition seemed a trifle tame. The introduction to the catalogue complained a little of the arbitrary limitations set to the choice—the demand for not less than three nor more than five works from each artist; the careful age groups of one artist under thirty, one between thirty and forty-five, one over forty-five; the exigencies of wall-space which permitted only about twenty-seven pictures. Sir Herbert's freedom-loving temperament does not take kindly to any limitation either for the critic or the artist, so he made his mild protest in the name of anarchy, and then gave an excellent tabloid defence of the abstract art form upon which he had concentrated because that is the kind of art he likes. Not only intellectually, he explained, but sensuously. He writes:

"I follow the dictates of my own sensibility alone, and this exhibition is the result."

"The realistic elements of the art of painting are: paint as a plastic substance of infinite variations of substance and tone: *formal relationships* as a reflection of the essential nature of the real world; and *intuitive vision* as the artist's power to create a symbolic discourse of universal validity."

All this is sound enough doctrine. Whether we are looking at his first choice, Ben Nicholson, or at the "superficial appearance of objects" in the most Royal Academic picture, we shall almost certainly be judging its value as fine art by its quality of paint, its organisation of forms, and the artist's power to speak in symbols of wide (if not universal) acceptance. The trouble is that a mind as rarified as that of Sir Herbert Read confines "universal validity" to a set of symbols almost entirely remote from most mentalities. Very far back along the paths of choice, in a fear that the "representation of the superficial appearance of objects" will be accepted as an end in itself and cause artist and audience to sacrifice appreciation alike of painting quality and of



A CONVERSATION.

By DAVID TENIERS.

Panel 9 x 6½ in.

On exhibition at Paul Larsen Gallery.

PERSPEX's Choice for the Picture of the Month.

formal relationships, he has taken this turning towards abstraction. Surrealism might have satisfied him with its symbols from the subconscious, but Surrealism patently lost universality and chose symbols so individualised that it killed itself as a movement. So those who had departed from natural appearances more and more were driven into this arid wilderness where "the form, the form alone is eloquent," as with Ben Nicholson and Victor Pasmore; or where the quality of paint was everything, as with Peter Kinley and the Nicholas de Stael school; or where a rather blind search in the subconscious is accepted as the chance guide which might stumble on some symbol of universal validity, as with Alan Davies (one of the latest fashionable practitioners whose nightmare shapes and colours in such works as "Image of the Fish God" or "Tom Cat's Dream" in this exhibition are ugliness itself).

Patrick Heron, who after exploring a linear manner of abstraction from nature has gone down the steep slope of the artists who slash their paint about and see what happens, is said to "express a tendency which I find full of promise and excitement," and "the same general remarks apply to

the work by Terry Frost." The other artist chosen was William Scott, who is to have a one-man show at the Hanover Gallery in October, and whose two smallish works at Tooth's had a Chardinesque quality about twenty streets away from Chardin.

That brings us back to the crux of the question, for certainly William Scott makes up his pictures of recognisable bottles and frying pans and eggs. These he has hitherto drawn as badly as possible assumedly in search of forms which should be of universal validity as symbols, whereas if they were convincing naturalistic shapes we should, according to the modernist pundits, only think in terms of the kitchen table. Is there really this dilemma between the cultural and the culinary? When we look at Chardin are we being less universal in our interest in form and colour and the shapes underlying reality than when we look at a William Scott frying pan made deliberately out of shape? Or is Scott merely being "modern," fashionable, and seeking the suffrage of the cognoscenti? Speaking for myself, I am less caught up in the "superficial appearance of the object" when Chardin paints a saucepan like a saucepan than when Scott paints it like a saucepan with one segment of the circle missing. In these modernist circles all table-tops have their perspective in reverse and are wider as they recede into space. Does this really convey some deeper reality? I am posing this question quite seriously, and can well understand that there are occasions when the basic design of a picture is helped by this arrangement of its shapes, but surely not every time; yet this has become as much a convention as any rigid visual perspective ever was. It is all part of the process of a commitment to absolute non-naturalistic formulae.

THE EVIDENCE OF BRAQUE

I have taken the opportunity to consider Sir Herbert Read's ideas at length because they constitute the basic challenge of modernism, and are especially relevant in view of the Braques which have been showing at Edinburgh and now have come to the Tate Gallery under the ægis of the Arts Council. They perfectly reveal this progress from naturalism at its best, governed by the taste and intelligence of the artist. They are concerned with the quality of paint, the formal relationships, and the vision in search of universal symbols which form the treble touchstone of Sir Herbert Read's demands. They do not, to my mind and eye, always succeed in presenting these. Sometimes I find the paint and the colour-schemes dull, the arbitrary shapes unattractive and without significance. Invariably, however, there is the satisfying feeling of a mind in quest of an individual kind of visual truth. Braque was a pioneer, and when in 1909-1914 he turned from the easy conquest by Fauvism and joined Picasso in that search for pictorial form which first resulted in Cubism he explored completely new paths. Returned from the war he pursued his way alone. The pilgrimage is perfectly shown at this exhibition of his work stretching over more than fifty years, and the annotated catalogue most learnedly explains every step. Is it all too intelligent, so that the sought-after universality is, in fact, the esoteric knowledge of a few rarified minds, including that of the artist? There lies the danger. Art, it is true, should never base its appeal on the lowest common denominator, but there is at the other extreme the risk of losing all relationship and failing to communicate. The dilemma lies between the mob and the snob.

DUTCH PORTRAITURE AT THE R.A.

After all this dalliance with the apprehended rather than the visual kinds of appearances one is tempted to write "on the other hand" in face of the exhibition "Children painted by Dutch Artists," organised by the Arts Council and brought to the Diploma Gallery of the Royal Academy after a round of the provinces. It is, of course, the essence of portraiture to present the deplored "superficial appearance of reality." In no phase of art is the inspiration of the piper more in jeopardy from the tune-calling of the man who pays.

The art rises to significance only when the artist's own æsthetic integrity, craftsmanship, and establishment of a style give him the right and the power to dictate; or when his desire to create a portrait leads him to choose the sitter.

In this exhibition of Dutch children the element of inspiration is missing and the result is strangely dull, uninteresting, or only interesting for non-æsthetic reasons. As study of period costume, society, furniture or children's toys it is delightful. The clothes, elaborate children's chairs or silver rattles are quite intriguing. Even this literary interest could have been more lively if the children in Dutch genre work had been present in greater numbers, but only one rather unpleasant work by Jan Steen is of this kind. Rarely, as in the portrait of a six-year-old boy by Jan de Bray, something lives on the canvas. But so much is the too-too solid flesh and too-too voluminous clothes of these stiffly posed youngsters. How we yearned for Jan van Scorel's "Young Scholar" or Rembrandt's "Titus."

THE R.B.A. AND THE THEORISTS

Other exhibitions of the month find themselves somewhere between these extremes. The contemporary artist is aware of the demands which the movements of our time make upon him, and is seldom so preoccupied by the demands of superficial appearance as to forget those of paint quality and formal organisation. Perhaps, in truth, he never did, even in the trough of Victorianism; and to-day he is aware of the new freedoms even when he does not use them too freely. The autumn exhibition of the R.B.A., for example, is almost academic in its acceptance of the traditional matter and manner of painting, yet bright, gay and clearly alive to contemporary trends. Madeline Wells' "The Costers" occupies the place of honour in the gallery, and does not look old-fashioned. The offsprings of Impressionism which dominate our representational painting and a not-too-fauviste Fauvism; some rare flirtation with the new realism like Frederick Brill's "Rambler Rose"; and now and again a refreshingly individual note like Christopher Catlin's amusing and beautifully painted Cockney studies, or E. O. Rimmington's "Deserted Greenhouse": most moods which are not too *outré* are to be found at the R.B.A. in a concert of all the talents if of none of the geniuses.

THREE ONE-MAN SHOWS

All too often in the individual performances and the one-man shows of to-day we find ourselves in the presence of an artist who has used the loosening up of the traditional craftsmanship without the self-discipline and taste essential to such freedom. I was not happy with the slap-dash watercolours and gouaches of Rowland Suddaby at the Leger Gallery this time though in the past I have enjoyed the open-airish feeling of his work. There has always been a danger of scattered dark accents and a neglect of tone values in his painting, and this has become more pronounced. The result is a superficial bravado which loses more than it gains. In the same way at the recently opened Prospect Gallery a comparative newcomer, Colin Moss, uses fierce oil-colour on ambitious subjects, slashes it on with the palette knife, and makes us yearn for restraint. Verve, desirable though it is, is not enough. Another name new to me, that of Robert Freiman of America, who is having a one-man show at the O'Hana Gallery, brings us much nearer the ideal balance of freedom and controlled craftsmanship both in his watercolours and in his oils.

Perhaps we may be forgiven, however, if we turn back from all this uncharted country to the satisfying Old Masters who need neither exegesis nor apology. My picture of the month, because my pleasure of the month, is a little David Teniers panel which I glimpsed at Paul Larsen's Gallery. Here was an appreciation of paint as such, of form and formal relationships, and of symbols universal enough at least for me even though they were those of what are derogatively called "superficial" appearances.

MODERN PAINTINGS FROM THE COLLECTION OF W. SOMERSET MAUGHAM—I.

By W. R. JEUDWINE



Fig. I. CAMILLE PISSARRO. Winter Landscape, Louveciennes. Signed and dated, 1871. 37 x 55 cm.

All photographs by Photo Sauser, Nice.

AS a collector of pictures Mr. Somerset Maugham is already known from the paintings of theatrical subjects which he presented to the National Theatre, and which have been on loan to the Victoria and Albert Museum for some years. At his villa in the South of France a part of the collection, a series of drawings by Samuel de Wilde, of actors and actresses, still hangs as a reminder of this earlier interest, but the rest of the pictures there have, with a few exceptions, been acquired during the last fifteen years. The twenty illustrated in this and the following article form the majority; most of them are French, and although some of the great names are missing, the collection is wonderfully representative of the successive movements in French painting from the beginning of Impressionism almost to the present day. Mr. Maugham would, however, disclaim any intention of aiming at historical completeness; the pictures are there for his pleasure, rather than for his edification; the choice has been dictated by opportunity and personal preference, and it is a fortunate accident that the more important works can be divided into two equal parts—those painted before and after 1900. The ten paintings described here are all Impressionists or post-Impressionists of the highest quality, most of which have not been reproduced before. The final ten include works by Bonnard, Utrillo, Picasso, Matisse, Fernand Leger, and Rouault, as well as by two Englishmen, Steer and Graham Sutherland. To deal comprehensively with such a galaxy would need a book, and here no more can be attempted than an expanded note on each of the pictures taken roughly in chronological order.

The earliest is a winter landscape at Louveciennes by Camille Pissarro, dated 1871 (Fig. I). After a short stay in London during the Franco-Prussian war, Pissarro departed in June 1871 for Louveciennes where he remained for a year. The first Impressionist exhibition was held in

1873 at which Pissarro exhibited several works, all in this style. A number, but apparently not this one, have been recorded by Venturi. The simple composition, with the strong perspective of the road leading straight into the distance in the manner of Corot, is characteristic, and so is the restricted range of colour, the heavy grey-blue sky, and the browns and greys of the landscape, with a few touches of dusty pink in the houses on the right. As the years passed, the Impressionist palette grew lighter, but here all is subdued, closer to the subfusc naturalism of the Barbizon school than to the rainbow landscapes of Renoir and the later Monet.

Although fifteen years later in date, Boudin's landscape of the pool at Calvados (Fig. II) belongs stylistically to the same or even to an earlier period. Although Boudin had much influence on the Impressionists, and particularly on Monet, he was never wholly one of them, and he never adopted their theories. His pictures are in the naturalistic tradition of Barbizon, and nowhere more than in the present work which reminds one of Daubigny, with its low-toned greys in the sky and water, dull greens in the landscape, and in the absence of strong local colour. There is a perceptible difference of approach between this picture and the Pissarro, in which all sharpness of outline, all abruptness of light and shade, has been blurred and softened in the spontaneous realisation, not of details, but of atmosphere and light. Boudin described his landscape, picking out its incidents in accents of light or dark, and supplementing the immediate visual impression with what intellect told him should be there. The Pissarro is both more direct and more suggestive. Yet the merits and importance of Boudin should not be under-rated. He was among the first to work in the open air and to study the changing lights of sky and water. Fired by the example of Jongkind he had begun, in the late fifties, to paint seascapes on the

Normandy coast. Here Impressionism was born. In his autobiography, published in 1887, Boudin speaks of his seascapes and continues: "All this is too little deserving of note to rank me beside to-day's outstanding talents. But though I cannot claim to stand among them, I may well have had some small measure of influence in the movement that led painters to study actual daylight and express the changing aspects of the sky with the utmost sincerity. If some of those to whom it was given to me to encourage in this direction (Claude Monet for example) have been carried much further than I by their own temperament, they may still be said to owe me a small debt of gratitude, just as I owe to those who gave me advice and offered me models to follow."

If Boudin and the Pissarro winter landscape are instructive examples of pre-Impressionism and its first flowering, the magnificent Pissarro of Rouen (Fig. III, Venturi, No. 970), painted in 1896, illustrates its full development. It shows the city across the Seine from the Quai Saint-Sever, with the Grand Pont on the left. Pissarro had already painted at Rouen in 1883 with Gauguin, and in the spring and autumn of 1896 he returned there to produce some of the finest works of his career. Mr. Maugham's picture, to which a black and white reproduction does no sort of justice, is among the best of the Rouen views, less vigorous though more subtle and more unified than those painted in 1883. It is light in tone and rather quiet in colour, a harmony of greyish greens, blues, and pale biscuit, with some strong reds in the roofs of the houses and the hulls of the ships. But the picture vibrates with colour in small touches.

For some years, between 1885 and 1890, Pissarro had been a Pointillist with Seurat and Signac, and although he abandoned the technique as too cramping, the experiment left its mark. The pure lemon yellows, intense greens, mauves, purples, and blues are here embedded in a matrix of subdued tone, and make their effect without the loss of spontaneity which is the inevitable, and in one sense the intended, consequence of strict Pointillism. Pissarro was not by nature a monumental artist, like Seurat, and the brilliancies of Monet were outside his range; but his best works, which belong broadly speaking to the first ten and the last ten years of his activity, can hold their own with

all but the greatest of his contemporaries, and their sincerity and solid accomplishment may perhaps wear better than others more spectacular.

Sisley was nine years younger than Pissarro (he was born in 1839, the same year as Cézanne) with whom he had much in common, and their pictures of about 1870 of Louveciennes and Pontoise are often very alike. Sisley, however, for all his charm of colour and decorative flair, lacked Pissarro's deep feeling for nature. Starting as a devoted pupil of Corot, he became an Impressionist in the seventies, and was much drawn both to Pissarro and to Monet. He lacked the force and originality of either, and is sometimes quoted in support of the view that Impressionism is no more than a technique. This is perhaps hardly fair; he is always agreeable, but the charm seems to come too easily, and he occasionally lapses into triviality. An echo of Corot still lingers in Mr. Maugham's pleasant picture of the banks of the Loing at Moret (Fig. IV) where Sisley lived from 1882 till his death. The picture is signed but not dated and it is possible that the subject has been incorrectly identified, since on grounds of style one would be inclined to date it earlier than 1880.

In Mr. Maugham's drawing-room there hangs, in company with the Sisley, the Pissarro of Rouen, Renoir's "Three Girls," and a large Utrillo, a sketch by Monet of Zaandam (Fig. V). Sketch is perhaps the wrong word, for most of the best of Monet is in the nature of a sketch, but this splendid picture is executed with great freedom and verve. It was painted on one of Monet's visits to Holland in 1871 or 1872, probably the former, since other similar views of Zaandam are dated that year. The photograph fails to give more than a hint of the picture's luminosity and freshness. The sky, on this cool summer day, is a washed-out blue, and the fat white clouds with grey centres are painted thickly in simple strokes. The greens, pinks, and browns of the houses are no less clear in the shadows than in the sun, and although the colours are low in key there are no areas of deadness; a tremulous reflected light laps over the whole picture. The painting of the water in particular is impressive evidence of Monet's wonderfully accurate eye. The strokes of his brush are broad, seemingly casual, but exactness of tone and colour record the impression that he sought, complete so far as it goes. In any attempt



Fig. II. EUGENE BOUDIN. *Les Bords de la Loques, Calvados*. Signed and dated, 1886. 47 x 73 cm.

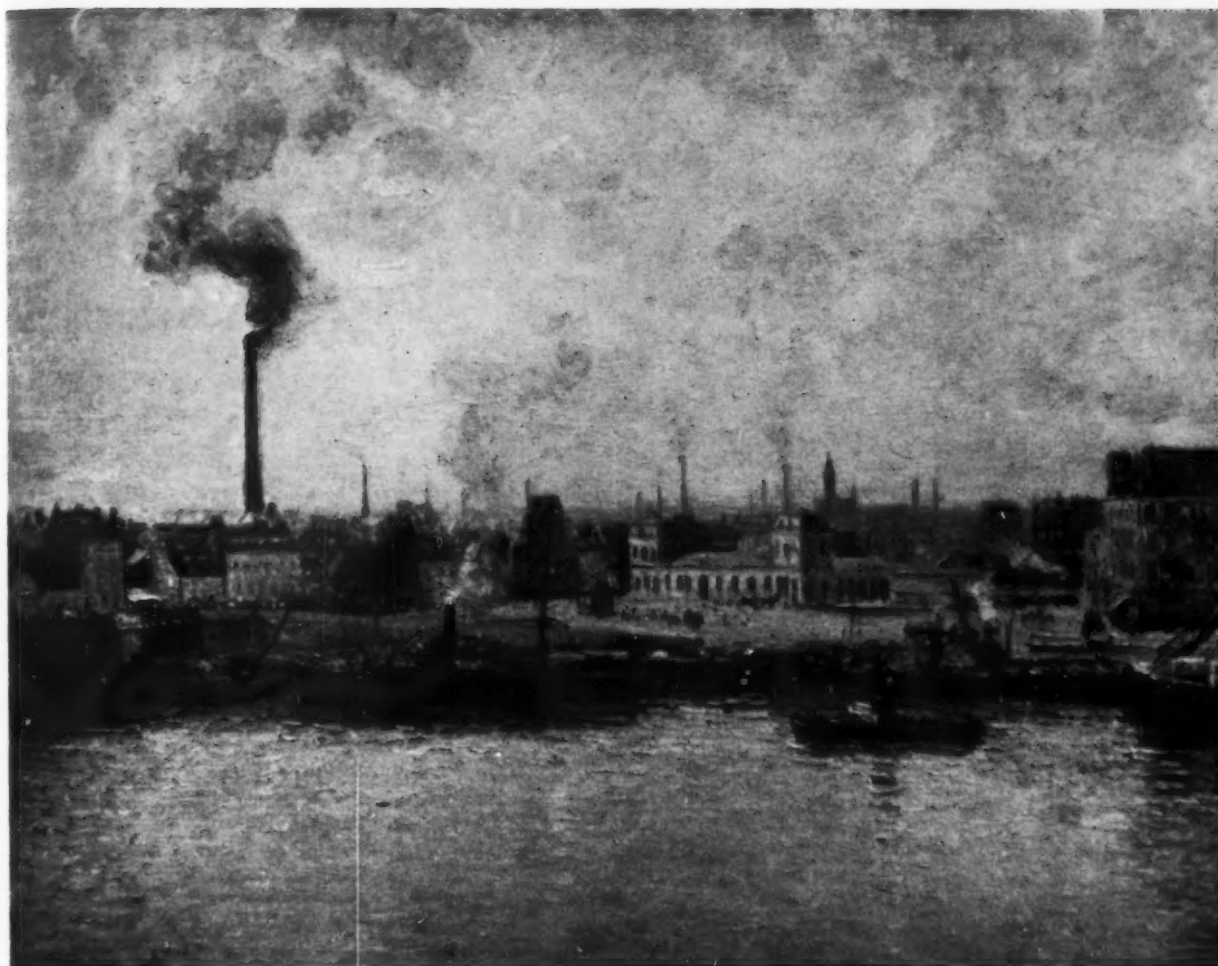


Fig. III. CAMILLE PISSARRO. Rouen. Signed and dated, 1896. 73 x 99 cm.

to carry the sketch further the essential and valuable thing would have been lost. But there is substance in Cézanne's much quoted judgment: "Monet is only an eye—but what an eye!" The eyes of the old masters moved over a world at rest, selecting, emphasising, suppressing, with a careful deliberation; Monet's eye, functioning like the shutter of a camera, remained at rest before a world in motion. To capture the instantaneous impression was what mattered—there could be no possibility of a time exposure. Success depended on an accuracy of vision and technique which only very few artists possessed. Monet himself in his later years became overburdened with theory, and demanded of his method more than it could give. Impressionism was at its best for only a few years in the seventies and eighties, with Sisley, Pissarro, Monet, Renoir, and occasionally Manet, as its chief exponents. Later developments by Seurat, Cézanne, and Gauguin, were different in character and purpose and often, as in the case of Gauguin, directly opposed to Impressionist principles. To the latter, Monet adhered with the most consistent brilliance, and in nearly all the pictures of Zaandam he is seen at his best.

In the summer of 1874 Monet, Sisley, and Renoir joined Monet at Argenteuil, and this period marks the culminating phase of Impressionist open-air painting. Of the three Renoirs in Mr. Maugham's collection, one (Fig. VI) is of Argenteuil, but it is dated 1888. The mood and technique are quite different from Monet. Instead of broad, forceful strokes, Renoir paints in thin, prismatic touches, throwing a haze of colour over his crowded and detailed compositions. This picture is not, however, in his

happiest vein; some of the freshness of the earlier landscapes has been lost; in the striving for intensity of colour, the pure ultramarine of the water, the orange of the boats, the blues and pinks of the sky, and the multiplication of blues, reds, and purples in the trees, seem here and there a little laboured. This is not the same Renoir who in 1874 had produced with Monet those remarkable "pairs," each painting almost the identical subject, as they had done five years earlier at Bougival.

The well-known picture of "Trois Jeunes Filles en Promenade" (Fig. VII) is of quite a different order. This was exhibited in London at the Leicester Galleries in 1926 and has been frequently reproduced (Vollard 1924, No. 373, Renoir, Phaidon Press, 1952, and elsewhere). There are also two drawings known connected with the subject (Vollard, p. 66 and 243). Painted about 1890, it is a particularly attractive example of Renoir's return to his sensuous, prismatic manner, after the years spent in acquiring classical discipline, first in Italy and then in a Paris art school. His pictures, especially in the eighties, are often rather static, but here there is a delightful suggestion of movement; the figures seem to be gliding along through the trees, only half seen under the veils of muffled rainbow colours. The tone is generally low, the skirts a dull orange with contrasts of green, the background an inky blue, enlivened with all the colours of the spectrum in the manner of which Renoir alone was master. The same colour technique, but broader and more intense, is found in the seated nude (Fig. VIII), painted considerably later from the model whom Renoir used over and over



Fig. IV. ALFRED SISLEY. *Le Loing à Moret*. Signed. 64 x 91 cm.

again. This particular version is believed to have been in his studio at his death in 1919.

Toulouse-Lautrec's "Stone Polisher" (Fig. IX) is perhaps the most surprising picture in the collection. For a correct attribution made from a suitable range (the picture is signed with the monogram) Mr. Maugham used formerly to offer a prize, won only by Sir Kenneth Clark and an American art student. The subject appears to be unique in Lautrec's *œuvre*, but the manner is unmistakable. Probably painted shortly before 1890, the flesh, and especially the head, is modelled in small sharp touches of pure colour, owing much to Impressionism and something to the Pointillists, whose technique Lautrec followed for a short time. But the pre-occupation with character, the realism of this tense and wiry figure, naked because of the extreme messiness of his work, can only be paralleled in Degas. Like Degas, Lautrec never showed any interest in open air painting, but he was the best portraitist of the movement. His appreciation of character was often cruel, his realism was often sordid; but he was never false. The stone polisher is shown naked because he was naked; this



Fig. VI. AUGUST RENOIR. *Argenteuil*. Signed and dated, 1888. 53 x 64 cm.

is not a studio nude. But although Lautrec was primarily interested in people as individuals, rather than as bodies in movement, like Degas, or as so much sensuously coloured flesh, like Renoir, he was also an interesting and original colourist. In this picture one can see the beginnings of his experiments with green shadows, which he later used with sinister effect in his pictures of the Paris underworld.

The sketch by Gauguin (Fig. X), painted on a glass-panelled door frame, has a remarkable history. In 1916, when Mr. Maugham was in Tahiti, he visited a chiefess who lived in a two-storied frame house about thirty-five miles from Papeete. "She told me there were pictures by Gauguin in a house not far from hers; and when I said I would like to see them called for a boy to show me the way. We drove along the road for a couple of miles and then, turning off it, went down a swampy grass path till we came to a very shabby frame house, grey and dilapidated. There was no furniture in it beyond a few mats and the



Fig. V. CLAUDE MONET. *Zaandam*. Signed. 38 x 69 cm.



Fig. VII. AUGUSTE RENOIR. *Trois Jeunes Filles en Promenade*. Signed. 64 × 53 cm.

veranda was swarming with dirty children. A young man was lying on the veranda smoking cigarettes, and a young woman was seated idly. The master of the house, a flat-nosed, smiling dark native came and talked to us. He asked us to go in, and the first thing I saw was the Gauguin painted on the door. It appears that Gauguin was ill for some time in that house and was looked after by the parents of the present owner, then a boy of ten. He was pleased with the way they treated him and when he grew better desired to leave some recollection of himself. In one of the two rooms of which the bungalow consisted there were three doors, the upper part of which was of glass divided into panels, and on each of them he painted a picture. The children had picked away two of them; on one hardly

anything was left but a faint head in one corner, while on the other could still be seen the traces of a woman's torso thrown back in an attitude of passionate grace. The third was in tolerable preservation, but it was plain that in a very few years it would be in the same state as the other two. The man took no interest in the pictures as such, but merely as remembrances of the dead guest, and when I pointed out to him that he could still keep the other two he was not unwilling to sell the third. "But," he said, "I shall have to buy a new door." "How much will it cost?" I asked. "A hundred francs." "All right," I said, "I'll give you two hundred."

"I thought I had better take the picture before he changed his mind, so we got the tools from the car in which I

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Fig. VIII. AUGUSTE RENOIR. Seated Nude. Signed. 41 x 34 cm.



Fig. X. PAUL GAUGUIN. Tahitian Woman holding Fruit. Signed with initials. 100 x 54 cm.

essence of symbolism, or synthetism as it is more aptly called, lay in the storing up of images in the mind, and the subsequent reproduction on canvas of a synthesis of the remembered and the imagined. Its aim was literary and descriptive—to express the subject in pattern and colour made more poetic by being freed from irrelevant naturalism. This, under the stimulus of the South Seas, Gauguin achieved.

Although Mr. Maugham's sketch is very slight, and quite a lot of the glass is left bare, it has the strangeness, the evocative sense of pattern, which make Gauguin's pictures so moving. At the top is a piece of blue sea with three white sails; the girl, surrounded by a sort of white nimbus, holds a green fruit: her skirt is hardly painted except for a few yellowish flowers outlined in blue; the trees, also hardly painted, are a silvery grey with white flowers, and the rabbit in the bottom right hand corner is also white. There are none of the hot colours usual with Gauguin; all is pale, silvery, barely indicated. The panel, inset on a backing of white board, hangs now between the windows in the alcove of Mr. Maugham's study.

had come, unscrewed the hinges and carried the door away. When we arrived back at the chiefess's we sawed off the lower part of it in order to make it more portable, and so took it back to Papeete." (W. S. Maugham, *A Writer's Notebook*. Heinemann.)

The picture was painted perhaps in the late nineties on Gauguin's second visit to Tahiti. He has left Impressionism far behind. Gauguin did not believe in painting direct from nature, and in Tahiti he clearly never did. The



Fig. IX. H. de TOULOUSE-LAUTREC. The Stone Polisher. Signed with monogram. 63 x 78 cm.

STYLE IN INTERIOR DECORATION

SOME CONTEMPORARY DECORATORS. II—Felix Harbord.



Fig. I. HILL HOUSE. The Le Brun Room.

Photo: Cecil Beaton.

FELIX HARBORD is another decorator who started his career as an architect. After working under Professor Richardson, P.R.A., he later spent some time with a firm before devoting himself wholly to decoration. The fact is important, since although he works nearly always in period styles, the ability to cope with structural alterations and to produce original designs not merely of a general effect but down to the smallest detail of a moulding, gives his work a finish and a personal character for which taste and academic knowledge are not enough. In the rooms illustrated here, the style has been dictated either by the material it was

intended to use or by already existing features : in the case of Hill House by the Le Brun panels, and at Oving by the XVIIIth-century style of the rest of the house. It may be argued that no decoration executed under limitations such as these can be anything more than elaborate pastiche. This is to some extent true ; but it is also true that there has always been an element of pastiche in decoration (the neo-classical, for instance) and the fact that the styles of the past had a more or less universal currency in their day is beside the point.

There is not one style of contemporary decoration,



Fig. II. HILL HOUSE. The room of Fig. I looking to the opposite corner. Photo: Cecil Beaton.

but several, no one of which is dominant, and an intelligent pastiche of the XVIIIth century, for example, is not necessarily any less original than some variation on function-

alism. In fact, nearly all the best work to-day is what the ardent modernist would dismiss as pastiche, for the very good reason that those who commission it are often living in old houses where the style is already set. Even where the decorator has theoretically a free hand, the conservatism of English taste generally militates against any excursion into the new and possibly eccentric, demanding instead more or less close adherence to the familiar and well tried. The point to be emphasised about Mr. Harbord's work is not its closeness to XVIIth- or XVIIIth-century models, but its high standard of craftsmanship and certain individual details that are both original and suggestive.

The discovery of a set of panels by Charles Le Brun, believed to have come from the Hôtel Lambert on the Ile St. Louis in Paris, prompted the room at Hill House illustrated in Figs. I and II. The Hôtel Lambert was begun about 1640 by Le Vau and three rooms were decorated with painted panels by Le Brun—the Hercules Gallery, which survives, and the Cabinet de l'Amour and the Cabinet des Muses, both of which have been destroyed. Their appearance is, however, known from the engravings by Bernard Picart. Judging from these, it seems doubtful whether Mr. Harbord's panels were once there, but they correspond very closely in style, though, perhaps, even more closely to Le Brun's similar panels at Vaux-le-Vicomte. The background is gold, with the design executed in blues and greens and some muffled reds. In the Hôtel Lambert and at Vaux-le-Vicomte, the panels were set very close together to give a sort of tapestry effect, and one has the impression that the scale was considerably larger than here. Mr. Harbord has arranged his panels in a room perhaps fourteen feet square (the photographs are taken from the middle looking towards



Fig. III. OIVING HOUSE. The Entrance Hall.

Photo: Herbert de Gray.



Fig. IV. OIVING HOUSE. The Saloon.

Photo: Herbert de Gray.

opposite corners) and this gives an effect of great richness without being oppressive. The marbling between the panels is honey-coloured and the plain moulded cornice (just visible in Fig. II) and the surround to the bronze plaque by Girardon over the fireplace, are both marbled in the colour of raspberries and cream. This sounds odd, but it is extremely effective as the only bright colour in the room, all the rest being subdued and golden. Other details worth noticing are the dark marbled skirting, the raised marbling between the panels, the dark tone of the fireplace and the design of the marbling above it, all of which help to make the panels recede into the wall and prevent a feeling of crowdedness.

The table, half of which is seen in Fig. I, is very late Louis XIV and was brought from France in the XVIIIth century by Lord Stuart de Rothesay, whose label it still bears. It formed part of the fine collection of French furniture at Highcliffe, much of which, however, was subsequently lost or destroyed. This table was found covered with gesso and re-gilded, but when this was removed the original gilding was revealed in a fair state of preservation. On the centre stretcher underneath the marble top is written the name of the gilder: "Davron doreur, Rue de Neuve Bretagne"—a street in Paris no longer in existence.

Panels by Le Brun are not found every day, but the whole design is interesting in showing what can be done with a small room, provided the ceiling is reasonably high. Low ceilings present difficulties, since any rich decoration tends to be overpowering. Panelling, with the opportunities it offers to the painter, and *boiserie* generally, is not necessarily very elaborate or costly, but it is not often seen to-day. A celebrated example, in a different style, of the possibilities inherent in a small high room, is the boudoir of Madame de

Sérilly in the Victoria and Albert Museum (see *APOLLO*, May 1956).

Oving House, the home of the Hon. Michael and Lady Pamela Berry, is a small Jacobean manor which in 1743 was altered and improved by its owner, Miss Verney, later married to a Mr. Cave. Some of the rooms, notably the saloon, were then decorated with fine plasterwork, and in the reconstruction lately completed by Mr. Harbord it has been his aim to bring the rest of the house up to the standard of the XVIIIth-century work. Much of this was in decay, but parts of it have, here and there, been incorporated in the new designs.

Fig. III shows the entrance hall. This was formerly very small and has been entirely re-modelled. The medallion over the chimney-piece is original; it was found in what used to be a bathroom and contains a bust in relief of Miss Verney, the former owner of the house. All the rest of the plasterwork and all the other details of the room were designed by Mr. Harbord. The chimney-piece is of carved and painted wood, as are the surrounds to the niches, which are placed at each end of the room on either side of doorways. The marble-topped table in the centre was also made to Mr. Harbord's design. In the photograph one has the impression that the plasterwork is dead white; but, in fact, it is more of a bone colour, against cinnamon/terra-cotta walls.

The door on the left opens into the saloon (Fig. IV). Here the ceiling, including the cornice and frieze, is original, while all the rest of the plasterwork and most of the fireplace is new. The colour is a pale blue-green. In spite of the considerable elaboration of the detail, there is a pleasing effect of spaciousness; the simple vertical and horizontal lines which give the room its graceful proportions have not



Fig. V. OIVING HOUSE. The Library.

Photo: Herbert de Gray.

been obscured either by too much furniture or by furniture of the wrong kind.

The saloon is the centre of three large rooms and one small one which together make a façade at the back of the house. On one side is the dining-room, and on the other a small study and the library, the latter altogether new. The dining-room (not illustrated here) has also been re-designed and enlarged by the addition of an apse at one end. The library (Fig. V) is perhaps the most successful of all, the ceiling in particular being of great delicacy. The curved moulding, of which only a part can be seen at the top of the photograph, is a broken oval in shape, following that on the carpet even to the shell ornament at the ends, and a sunburst motif fills the centre. The colour throughout is a silvery olive-green, with the details picked out in gold, and the carpet completes the scheme in paler, more yellowish tones. The flock wallpaper, of which there is not much since bookcases fill most of the wall space, has been made from an old design. The bookcase partly seen on the right is one of a pair designed by Mr. Harbord as an afterthought to meet the need for more shelves. Of particular note is the careful workmanship of all the woodwork—the volutes and fluting of the pilasters, and the pediment over the door. As in the other three rooms, the carpets were designed by Mr. Harbord and executed by the Royal Carpet Factory in Madrid.

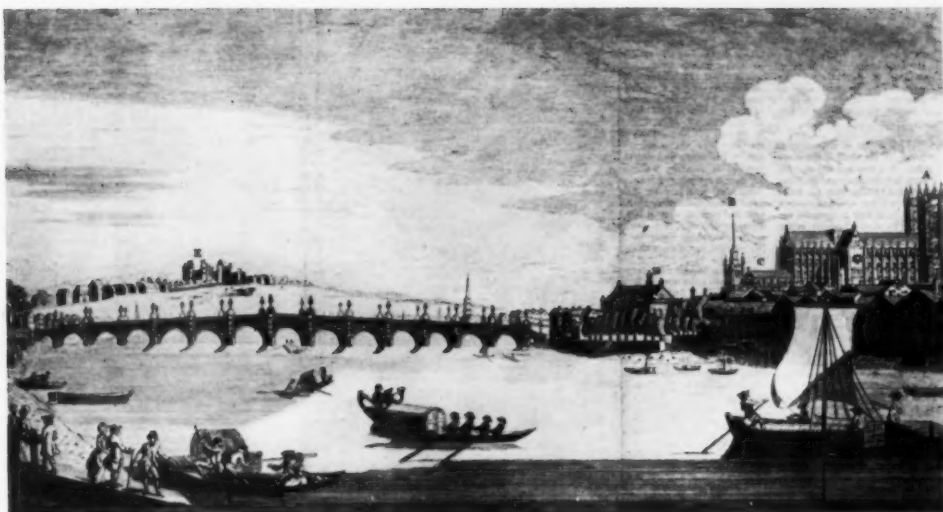
Here, then, is a major project in decoration which has been conceived and carried out as a whole. Such projects have become all too rare. Yet the deliberate re-creation of an XVIIIth-century interior, somewhat in the grand manner, is not, however successful it may be, a particularly fruitful contribution towards the evolution of a new vernacular style. But apart from the beauty of the rooms themselves, decoration of this quality is important in that it enhances the status

of the art, taking it out of the domain of the amateur at whose hands it has suffered so much. The rooms at Oving make clear, too, that fine craftsmanship is not extinct, even if the opportunities for it are more restricted than in the past.

Mr. Harbord is perhaps the leading designer of period interiors in England. He has a natural flair for the sumptuous and for elaborate detail; yet he has no prejudice against modernism and would ask for nothing better than to do a house in a wholly modern style. That designers of the first class, with the high standards born of intimate acquaintance with past achievements, should have the chance to exploit new materials and to experiment in new styles would be the best possible stimulus for decoration. Whether anything of lasting value would emerge one cannot guess; but at least it would not be the decoration of the airport or the coffee bar, admirable in their way, whose influence has so greatly impoverished the domestic interior. Yet for the reasons given above, it may be some time yet before more than an occasional such opportunity occurs.

THE ENGLISH TOWN IN THE LAST HUNDRED YEARS
By John Betjeman. The Rede Lecture, 1956. Cambridge: University Press, 3s. 6d.

Mr. Betjeman has dedicated his lecture to "whoever is Minister of Fuel and Power and particularly his permanent officials in the hope that they will save what is left of England's beauty." His theme is the refusal of the public to use its eyes; its unwillingness to see merit in anything but the safely fashionable; and its readiness to countenance monstrosities in the name of progress, utility, and convenience. Although a champion of Victorian architecture, his purpose is far wider than to restore the reputation of Norman Shaw, and he puts his case with elegance and wit. Let us hope he has not spoken too late.



A perspective view of the New Bridge at Westminster. Opened the 18th November, 1750. Engraved 1750.

THE JERNINGHAM-KANDLER WINE-COOLER

Part II.

By Dr. N. M. PENZER

[Part I appeared in the September issue]

BEFORE continuing the Russian part of the story we must return to Jerningham and follow the vicissitudes through which he passed with his wine-cooler. Having commissioned Kandler as the goldsmith, he decided to have the figures, with which it was to be enriched, modelled in wax, and this work was entrusted to John Michael Rysbrack, the most fashionable sculptor of the day. It will thus be seen that Jerningham spared neither pains nor expense in achieving his object. After four years' work, during which several thousands had been spent, the wine-cooler was finished and triumphantly exhibited at different places in the hope of finding a likely customer. But both the price asked and the great size of the object itself were against a sale, and Jerningham's letters to Ministers of foreign powers yielded nothing but polite refusals. He was now at his wit's end how to recover his outlay, let alone make a profit, when a bright idea occurred to him. In 1734, the project of building a bridge over the Thames at Westminster was being seriously considered, in spite of the strongest opposition both from the Corporation of London and the Thames Watermen. Plans went ahead,⁴ however, and with the aid of grants and lotteries a very considerable sum was raised. The prizes varied from £10 to as much as £20,000. There were actually five lotteries between 1737 and 1741, but it is only with the first of these that we are concerned here. Jerningham decided to lay a petition before the House asking if it would consider offering his wine-cooler as a lottery prize. Accordingly, on March 2nd, 1735-36, at the House's deliberations, of which the Westminster Bridge Act (9 Geo. II, Cap. 29) was the outcome, his petition was duly laid before the House. In the *Extracts from the House of Commons Journals*, 1735-36, p. 601, we read as follows:

A Petition of Henry Jernegan, Goldsmith, was presented to the House, and read; setting forth, That the Petitioner, in the Year 1730, did design, and cause to be made, in the way of his Profession, a Silver Cistern, that has been acknowledged, by all Persons of Skill, who have seen the same, to excel whatever of the Kind has been attempted in this Kingdom; and has manifested, that the Sculptors and Artificers of Great Britain are

not inferior to those of other Nations; but that, after an Expence of several Thousand Pounds upon the Workmanship alone, exclusive of the Weight in Silver, and after great Variety of Hazards in the Furnace, and Four Years Application in raising and adorning the Model, the said Cistern remains on the Hands of the Petitioner; and, the same being of so great Value, there appears no Hopes of disposing thereof to any private Purchaser; and the Petitioner has used his best Endeavours, but without Success, to recommend it to several foreign Princes, by Application to their Ministers for that purpose: And therefore, to prevent that insupportable Loss which must unavoidably befall the Petitioner, in case the same remains in his Hands, or he is forced to melt it down, praying the House to give him such Redress in the Premises as to the House shall seem meet.

The motion was carried by 195 to 2. On March 15th the House resolved itself into a Committee of the whole House, and on the Petition being considered again it was ordered "That it be an Instruction to the said Committee, That they have Power to make Provision, in the said Bill, for the Relief of the Petitioner." It is not clear as to just what was meant by the term "Relief," and when the House met on March 19th, it is not mentioned again. From contemporary evidence, however, it is clear that a lottery was permitted to be held for the wine-cooler, quite apart from the State lotteries which, as mentioned above, were to continue until 1741. Jerningham was certainly an opportunist, for as soon as he heard that Queen Caroline had shown interest in and had approved of his scheme, he suggested having a medal struck showing her as a patron of the Arts. The medal would be given away to every purchaser of a lottery ticket. Accordingly, he got Gravelot, the engraver of the wine-cooler in 1735, to design it, and John Sigismund Tanner, the chief engraver at the Royal Mint, to engrave it. Thus the medal was not only a compliment to the Queen, but proved a great inducement to people to buy tickets. It is said that about 30,000 medals were struck. The medal depicted on the obverse: Minerva, holding a spear and a palm branch, standing between a pile of arms



The two sides of the Queen Caroline medal.

and emblems of the Arts and Sciences—*legend*, "Both Hands filled for Britain," *exergue* "George reigning"; on the reverse: Queen Caroline, crowned, and holding a spear, watering a grove of young palm-trees—*legend* "Growing Arts Adorn Empire," *exergue* "Caroline Protecting," 1736.⁵

The value of the medal was about 3s., and as the tickets were sold at only 5s. or 6s. each, it is not surprising that the sale was enormous. The drawing was a long and complicated affair as so many money prizes had to be won first. The lucky numbers, entitling the holders to claim the prizes, were printed in the daily and weekly press, the first lists appearing about November 17th, 1737, and continuing to the end of the year. On December 1st, the *Grub-Street Journal* informs us categorically that "Mr. Jernegan's cistern weighs 7,700 ounces," and as the time for the drawing got nearer, re-sales of tickets at greatly enhanced prices were being surreptitiously effected in the coffee houses. The actual drawing of the winning ticket appears to have been made on December 19th, for the next morning the *Daily Gazetteer* announced the lucky number as 27578, and entitled to the Silver Cistern. Outside the lottery office was pandemonium as over a dozen different people claimed either to hold the winning ticket themselves, or to have sold it to the winner. Thus on December 22nd the *Grub-Street Journal*, under events of Wednesday, December 21st, writes:

The silver cistern in Jernegan's sale has been given to at least 20 people; one says, a gentleman in Oxfordshire has it; another, one in Worcestershire; another says, it's gone into Sussex; there's as yet no certain account who has it; Mr. Helburt the jew says, he sold the ticket last Saturday night in Change Alley for 12 guineas to a footman in a green livery; Wilson at the lottery office says, he has dispatch'd a messenger to acquaint a person in the country, who has it; when it's deliver'd, probably the real owner may be discovered.

More information is given in the *Grub-Street Journal* in No. 418, Thursday, December 29th, 1737:

The Ticket to which the Cistern fell was register'd by Lucas Shrimpton, jun. at Mr. Norris John Hainks' office, facing Garraway's coffee-house in Exchange-Alley, and belongs to Will. Batton [*sic*] of East-Marden in Sussex. . . . Mr. Hainks set out on Monday to inform him of it. Yesterday Major Batrine [*sic*] came to Town with Mr. Wilson at Young Man's coffee house Charing-cross, and made claim of the cistern at Mr. Jernegan's, who elegantly entertained him.

Lastly, on the previous day, a little more information had been published in the *Daily Gazetteer*, although it seems hardly likely that the wine-cooler would be delivered in Sussex a week before the Major had come to Town to claim his prize. The extract reads:

On Wednesday last Major Battine had the Fine Silver Cistern delivered to him by Mr. Jernegan. When

the News was brought to him in Sussex, he gave away 5 Barrels of Beer to the Populace. We hear that the said Gentleman has made Mr. Wilson, at Young Man's Coffee-House, Charing-Cross, who first brought him the agreeable News, a very handsome present, for his great Care and indefatigable Pains.

There remains to discover the identity of the winner, whose name has been spelt in so many ways, and then to find out what he did with his prize. The first query has proved easy to answer, but the second cannot be solved with absolute certainty, although probabilities are very strong.

The winner of the prize was Major William Battine of East Marden, Sussex,⁶ about seven miles N.W. of Chichester. Writing in 1815, James Dallaway⁷ tells us that the Battines had enjoyed a considerable estate here extending into the parish of Stoughton, and that the family was anciently settled at Burley and Havant, Co. Hants. Major Battine was born in Hampshire in 1683, and died in 1770. The village church has a wall memorial to him and Mary his wife. On this we are told that he was for many years a major in the Hampshire Militia, "in his life respected and regretted in his death." After Battine had gained his prize nothing further appears to have been heard of it. It seemed obvious that such a huge, ostentatious piece of plate would be useless to a private person and it was concluded that it had been melted down—and the whole affair was soon forgotten. But on the day that Battine was entertained in London by Jerningham it seems quite probable that he also met Kandler. Might not one of them have told Battine that they had a buyer, if he was interested? We must remember that the wine-cooler had been on exhibition for months and the general excitement of the lottery would have attracted much notice—especially to foreign agents on the look-out for exceptional pieces. Something very like this must have happened, as subsequent events prove. The commission on the sale of such an object valued at several thousand pounds would be considerable and well worth trying to do a deal over—even if both Jerningham and Kandler acted in partnership.

Modern authorities on silver plate have unfortunately either made absurd statements or else jumped to completely erroneous conclusions. Thus Sir Charles Jackson (*History*, p. 294) states that the wine-cooler was finished in 1734, disposed of in a lottery in 1735 and sold immediately afterwards, "for in a record of 1735 the cistern is mentioned as being then in the possession of the Empress of Russia." As we know, the drawing of the tickets did not take place until December, 1737! E. Alfred Jones, in his Russian work, only complicated matters by saying "it can only be conjectured that it was bought by Catherine II, perhaps with the Scarsdale cistern previously mentioned." Here is a double error, and because recent authorities on plate have copied Jones as recently as 1956, some explanation is necessary. The Scarsdale wine-cooler, made by Lamerie in 1726-27, is not connected in any way with Catherine II or her reign. After the death in 1736 of Nicholas Leake,



One of the reproductions which is now in the Victoria and Albert Museum. The reverse side is shown in the next illustration.

4th Earl of Scarsdale, his estates were sold to pay his debts and the wine-cooler found its way to Germany, where it was bought up by agents of Biron (Bühren), Duke of Courland, lover of the Empress Anne and virtually ruler of Russia, in order to complete one of the Augsburg sets of plate to his order. When on November 19th, 1740, he was seized and banished to Siberia, all his property, including his great collection of plate, was confiscated and became State property.⁸

Thus it is perfectly clear that Catherine II had nothing to do with the Scarsdale wine-cooler. Incidentally, in 1740, she was only a child of eleven and had never set foot in Russia! Now at this very time Kandler's wine-cooler was already at the Russian court. As suggested above, it had probably been sold through Jerningham and Kandler, or Russian agents (or rather, agents from Russia, for Biron loathed Russians and would have employed Germans as in the case of the Scarsdale cooler), just as soon as Battine had decided to get rid of it. This would almost certainly have been some time in 1738. After Anne's death in 1740 and Biron's banishment, Anna Leopoldovna was appointed Regent during her infant son's (the ill-fated Ivan VI) minority. The great wine-cooler remained in her apartments—but not for long. In September, 1741, it was declared to be State property, but for the moment was left where it was. After the *coup d'état* of Elizabeth Petrovna on December 6th, 1741, more urgent matters, such as the quarrel with Sweden, took all her time, but on March 23rd, 1743, she issued an order mentioning the fact that the "large decorated silver vase" had already been declared State property in

September, 1741, but that now it was to be removed from the apartments of Anna Leopoldovna of Brunswick and duly entered in the "Inventory of Services &c."⁹ It is quite impossible that any object other than the Kandler wine-cooler is referred to because its weight is given as 13 poods, 28 fountes and 46 zalotniks, a weight which corresponds to 7,221 oz. troy, 106 grains—and this is a weight which no other piece of plate, save the John Bridge wine-cooler at Windsor Castle, can even approach.¹⁰

It would appear that in later years it was hardly ever used and its very existence seems to have been almost forgotten. Its re-discovery was almost as romantic as its past history. In July, 1880, Wilfred Cripps, the author of *Old English Plate*, wrote a letter to Sir Francis Cunliffe-Owen, the Director of the Victoria and Albert Museum, in which he said, "... sitting next the new Danish minister after dinner the other day I heard something about the Russians and Russian plate, of which there appears to be a treasury full at Moscow—much said to be old and massive English plate imported by Peter the Great. It seems never to have been examined by an English expert, and no one can say what it might not prove to be. . . ."

Cunliffe-Owen was at once interested, and at his request the Secretary of State for Foreign Affairs, the Earl of Granville, K.G., brought the matter to the notice of the Russian ambassador in London, Prince Lobanov-Rostovski. As a result, the Emperor of Russia consented to allow the various imperial treasures to be inspected, and selections to be made for electrotyping. Accordingly, in the autumn of 1880, a party set off, with Cripps as the silver expert. In the course



The Kandler Wine-cooler. One of the reproductions by Elkington & Co., Ltd. Courtesy Victoria & Albert Museum.

of their inspection they were told of an enormous piece of plate kept wrapped up in a depository. It was of German manufacture, they were told, and of no interest or importance. Cripps was not satisfied, and with the help of the united strength of many of the palace servants it was brought out into the light. As soon as he set eyes on it he recognised it from an old engraving which hung for years in Messrs. Garrard's shop in the Haymarket.¹¹ And so after being "lost" for over 140 years, Major Battine's lottery prize became known to the world once again.

Messrs. Elkington & Co., Ltd., were selected for the work of reproduction, and one of their representatives visited St. Petersburg and took gutta-percha impressions. Copper was deposited into these moulds and the pieces then assembled into the complete vessel, which was then silver plated. In 1881, the Stationery Office published a *List of Objects Selected from Museums and Private Collections in Russia of which copies have been made in electrotype by Messrs. Elkington & Co. of Birmingham and London*. In the prefatory note, after recounting the events leading to the making of the moulds, it is stated that a complete set of pattern pieces will occupy about two years to make. The wine-cooler formed No. 122 in the list which followed, and was estimated to cost about £400. Several copies were made by 1884. One went to the Victoria and Albert Museum and another ultimately reached the Metropolitan Museum of Art, New York, in 1888, through the gift of Henry G. Marquand, the American philanthropist and collector.¹² Having now completed the strange history of the wine-cooler, we must conclude with a detailed description

of it.

The wine-cooler, like all others known to us, is oval in shape, while the bottom is practically flat. The reason for this will appear later. The decoration each side on the body is confined to an oblong panel showing *putti* in bacchanalian mood. These panels stand out not only because of the high relief of the figures themselves, but also because each side of either panel is a deep and broad plain fluting stretching the full height of the panels and extending upwards to join the concave neck below the everted rim. Each panel is bordered by acanthus foliage, the longest sprigs of which extend over the top to meet a central medallion which depends over the scene below. A border of erect water-leaves¹³ runs round the bottom below the panels curving in at the points where it passes beneath the flutings above. The reason for these concaves in the otherwise oval border is not merely to harmonise with the flutings, but to enable the heads of the panthers below (which will be described later) to stand free and uncircumscribed.

But we must return to the panels. On one side the scene depicts ten *putti* indulging in mild bacchic revels. The centre is occupied by a group of four dancing hand in hand, the one on the extreme left holding aloft a bunch of grapes. To the right are three more *putti* with a panther. One is riding on it and taking a goblet of wine from the second, while the third holds the beast by its collar. In the left lower corner another two are playing near a tree trunk with a basket of grapes in the foreground and a third *putto* shakes a tambourine above. The panel in the opposite side shows

eleven *putti*. Two of them are riding in an open rococo car drawn by two panthers which are being led by a third and whipped on by a fourth. To the left another one steadies a large goblet placed precariously on the edge of the car, while he watches two other *putti* embracing below. Above the car a winged *putto* flying in mid air guides it on its way, and in the right-hand corner a standing *putto* presses grape juice into a goblet held up by a faun, while another faun in a semi-recumbent position holds a goat by the horns. A narrow border decorated with small scallop and other varieties of shells separates the panels and vertical flutings from the plain concave neck which is hidden at the sides by the many clusters of grapes and vine leaves which hang down from the everted rim above. This rim, indented at those points where the broad fluting reaches it, is covered, both inside and out, by a twining vine-branch in full bearing, and is skilfully wrought in a most realist manner, though it might be urged that the odd snails are redundant. The lining to the wine-cooler is plain, except for a museum metal disc which has been attached.

So much for the body of the vessel, but it is the handles and animal supports that make it such a striking and unique piece of plate. The handles are formed respectively of male and female terms emerging to their grape and vine-leaf covered waists from hollow scrolls decorated with acanthus leaves on a matted ground. The upper bifurcating volutes are joined to the rim and mingle with the vine-branch, while the lower ones meet each side of the main body at its broadest part, i.e., between the plain flutings, at a space enriched with foliated acanthus and clusters of grapes on a matted ground. The terms face in opposite directions and each rests the left hand on the top of the scroll, while the right hand holds up a bunch of grapes. The great size of these handles has been considered by some as being out of proportion with the body, but however this may be, they impart a certain undeniable grandeur to the whole. Turning to the animal supports, we see at once the reason for the flat bottom given to the wine-cooler—it has to rest evenly on the backs of the four panthers, or leopards. These animals, finely modelled, are represented in a crouching position, savagely snarling, collared and chained both to one another and to the vessel itself. Their right front paws rest on bunches of grapes, while still more grapes, with lizards, frogs, shells,

etc., are gathered together in the centre of the rugged piece of rock on which they crouch. These panthers introduce a barbaric splendour to the piece, such as must have made an instant appeal to the wildly extravagant and exotic mode of life inaugurated by Biron at the court of Empress Anne.

Date-letter: T for 1734-35. Maker's mark: KA with mitre above and pellet below. Dimensions, etc.:

Greatest length from elbow to elbow of figures	5 ft. 6½ in.
Greatest length of the body	3 ft. 8 in.
Length of body at the rim	3 ft. 5 in.
Width at rim of body	2 ft. 8 in.
Height to edge of rim	3 ft. 3 in.

Weight: 7,221 oz. troy, 105 grains.

Estimated capacity: 60 gallons.

REFERENCES

* The work was entrusted to Charles Labelye, a naturalised Swiss. In 1744 he issued a detailed prospectus, followed in 1751 by *A Description of Westminster Bridge*. The original drawings are in the library of the Institution of Civil Engineers, which also possesses a very full MS. account (abstract in *Proc.* 1, 44). See also N. Hawksmoor *Proposition for a New Bridge at Westminster*, 1736; Batty Langley *Design for a bridge at New Palace Yard, Westminster*, 1736; E. Cresy, *Ency. Civil Engineers*, Vol. 1, 1856, pp. 422-6; John Ashton, *History of English Lotteries*, 1893, pp. 63-6; C. L'Estrange Even, *Lotteries and Sweepstakes*, 1932, pp. 145-7 and 192. The first pile was driven on Sept. 13th, 1738, the first stone being laid by the Earl of Pembroke on Jan. 29th, 1739. It was nearly finished at the end of 1746, but a faulty pier delayed the opening till Nov. 18, 1750. Its total cost was £389,500. In 1846 it began to give way, but after sundry repairs lasted till 1860, when it was superseded by the new bridge by Thomas Page which was opened on May 24, 1862.

* E. Hawkins, A. W. Franks and H. A. Grueber, *Medallist Illus.*, Vol. 11, pp. 517-8; and *Virtue in his Note Books*, Vol. III, p. 107—Walpole Soc. XXII, 1934. Some of these medals found their way to America where they were thought to refer to Carolina! See J. H. Buck, *Old Plate, its Makers and Marks*, N.Y., 1913, pp. 145, 6.

* My thanks for information are due to Dr. Salzmann, editor of the *Sussex Arch. Soc.*, and Rev. A. E. Harries, Vicar of Compton and Up Marden.

* *Parochial Topography of the Rape of Chichester in the Western Division of the County of Sussex*, p. 185.

* All this, and much more, is clearly stated by Baron A. de Foelkersam in his great work *Inventaire de l'Argenterie conservée dans les garde-meubles des Palais Impériaux*, Vol. II, pp. 22-4. The text is in Russian, a fact which appears to have deterred writers on English plate from making any attempt to have relevant passages translated.

* See A. de Foelkersam, *op. cit.*, Vol. II, p. 265. For an interesting photograph of all the wine-coolers in the Silver Room at the Hermitage see the plate facing p. 212 of Sir Martin Conway's *Art Treasures in Soviet Russia*.

* My thanks are due to the Chief Inspector of the Weights and Measures Dept. of Cambridge, for converting the Russian weights.

* "A few days amongst Russian art treasures," being pp. 127-136 of *In a good cause*. Edit. M. S. Tyssen-Amhurst, North Eastern Hospital for Children, Hackney Rd., 1885.

* *Reproductions in Metal of Objects selected from Museums and Private Collections in Russia, England, etc.* Met. Mus. Art Handbook No. 11 (1894).

* Jackson and others describe these as acanthus leaves, but this is true only so far as the Gravelot-Scotin engraving is concerned.

APPENDIX

- Plate made by Charles Kandler (from records at Christie's).
- 1727 Circular toilet box, sunk panels and fluted ribs, arms on cover. 4½ in. diam., 15 oz. 16 dwt. October 26th, 1943, Lot 71.
Similar smaller box. 3 in. diam. 6 oz. October 26th, 1943, Lot 72.
- 1729 Tureen and cover, oval, fluted, engraved cipher of William IV, plated stand and liner. 96 oz. July 6th, 1904, Lot 35.
- 1730 Pair of candlesticks, shaped square bases, stems with four open brackets and swags, 8½ in. high. 61 oz. 10 dwt. The nozzles are by William Cafe. June 21st, 1933, Lot 76.
- 1730 Eighteen soup plates, gadrooned rims. 334 oz. 10 dwt. July 24th, 1946, Lot 45.
- 1730 Four waiters, shaped gadrooned borders, border of scrolls and flower baskets, engraved arms. Of these, three are dated 1730, the fourth has only the maker's mark—the rare CK with mitre above and pellet below. (Cf. the rococo teapot at the Victoria and Albert Museum.) 23 oz. 14 dwt. July 24th, 1946, Lot 50.
- 1731-2. Pair of waiters, shell and scroll rims, centres chased shells and diaper work, engraved crest. 6½ in. diam. 18 oz. 15 dwt. December 16th, 1946, Lot 62.
- 1732 Six dinner plates, gadrooned rims. 112 oz. July 24th, 1946, Lot 46.
- 1732 Two meat dishes, shaped gadrooned borders. 16½ in. long. 105 oz. 10 dwt. July 24th, 1946, Lot 48.
- 1732 Pair of sauceboats, oval feet, chased strapwork, rosettes, portrait busts, shells, etc. 24 oz. 13 dwt. February 15th, 1939, Lot 59.
- 1735 Pair of sauceboats, shells and scrolls round lips, oval moulded feet. 28 oz. 6 dwt. April 24th, 1923, Lot 23.
- c. 1735 Coffee-pot, fluted, pear-shaped, chased shells, scrolls, diaper work, body ribbed, crest. 8½ in. high. Maker's mark only. Now in the Farrer collection at the Ashmolean. See Jones' catalogue, p. 118 and Pl. LXI.
- c. 1750 Six saltcellars, circular, corded rims, festoons of shells, mermaid stems. 74 oz. July 24th, 1946, Lot 16.
- c. 1750 Two soup tureens and covers, fluted, oval, horses'-head handles, oval gadrooned feet. Liners by Frederick Kandler, 1764. 362 oz. July 24th, 1946, Lot 21.

OLD MASTER DRAWINGS—V.



Fig. I. 363 × 189 mm. Ashmolean Museum.

CATALOGUE OF THE DRAWINGS IN THE ASHMOLEAN MUSEUM. Vol. II.—Italian Schools. By K. T. Parker. xx+575 pp.+243 plates. Oxford, Clarendon Press: London, Cumberlege. 8 gns.

The first volume of this catalogue, dealing with the Netherlandish, German, French and Spanish schools, appeared in 1938. A third volume, on the English drawings, is planned, and possibly a fourth to contain the considerable additions to Vol. I which have accrued since it was published. The Italian section is, however, easily the largest and the most important, by virtue of the series by Raphael and Michelangelo from the collection of Sir Thomas Lawrence. These were acquired by subscription from Samuel Woodburn in 1846, and together with the bequest of Francis Douce in 1834, and the donation of Chambers Hall in 1855 formed the



Fig. II. 263 × 167 mm. British Museum.

RAPHAEL: The Phrygian Sibyl.

nucleus on which the collection has been built. Its expansion has proceeded apace in the last twenty years; apart from albums and sketchbooks, more than 400 Italian drawings alone have been added, so that the collection to-day ranks with the Royal Collection at Windsor and the Devonshire Collection at Chatsworth as the most important in England after the British Museum.

The catalogue describes about twelve hundred drawings, of which more than seven hundred are of the XVIth century. Only forty-six drawings belong to the XVth century, and most of these have been previously published, including the five by Leonardo, and the thirteen by Perugino or his school which, with one exception, formed part of Lawrence's Raphael series. Two, however, are new: a very beautiful composition of Three Figures by Francia, and a study of the Death of Meleager by Filippino Lippi, which is related to other drawings of the same subject in the British Museum, the Louvre, and the Uffizi.

The XVIth century contains the chief glory of the collection, the sixty-eight drawings by Raphael and the

fifty-four by Michelangelo (excluding numerous school pieces and copies): the former are not equalled either in numbers or importance by any collection in the world; the latter are exceeded only by the British Museum, and are on a par with those at the Casa Buonarroti, at Windsor, and at Haarlem. Another series of about forty drawings by or connected with the Carracci, which were presented by the Earl of Ellesmere in 1853, is catalogued here, and not as one might have expected, at any rate in the case of Agostino and Annibale, under the XVIIth century, to which stylistically, if not in point of date, it more naturally belongs. These were part of Lawrence's collection of Carracci drawings which was bought *en bloc* from Samuel Woodburn by the Earl; the rest of it, containing most of the best, was retained by the purchaser and is now on loan to the Leicester Art Gallery.

For the rest, nearly all the more considerable figures of the XVIth century are represented, some of them by recent acquisition of exceptional importance—the Nativity by Parmigianino, for example (No. 443), which was reproduced here last month, or the *bozzetto* for Barocci's "Madonna of the Rosary" (No. 94). Yet, on turning over the illustrations, one is often struck by the splendid drawings produced by artists who as painters were often exceedingly dull. There is a red chalk head by Bandinelli (No. 77), given at various times to Michelangelo, Andrea del Sarto, and Daniele da Volterra, which will come as a surprise to most people, and two superb early drawings by Francesco Salviati (Nos. 679 and 681). Others by such relatively dim figures as Pietro Faccini, Santi di Tito, Francesco Vanni, and many more, bear witness to the remarkable qualities of Italian draughtsmanship in the second half of the century, a subject which has only recently been given much critical attention.

The representation of the XVIIth and XVIIIth centuries is on a smaller scale, but it provides rather more than a good general survey of the period, and there are fine series by Guercino, Canaletto, Guardi, and the Tiepolos, as well as some isolated drawings of outstanding interest, like the self-portraits by Bernini. It is worth noting that a large proportion of these are recent acquisitions. That their quality should be so uniformly high is a considerable achievement on the part of those responsible, especially at a time when the supply of first-class material has been limited.

The function of a critical catalogue is twofold. It must provide a complete and accurate account of the drawings, their history, and the literature upon them; it must, in addition, offer a reasoned opinion on matters of controversy, or that require elucidation, so that the catalogue is not simply a detailed inventory, but a work of scholarship, necessarily incomplete, upon which others can build. All this Dr. Parker has done. He is cautious in his attributions, and a large number are qualified or left frankly with a question mark. Yet the amateur will get more profitable instruction from the rather dry catalogue entries than from any amount of subjective



Fig. III. AGOSTINO CARRACCI. A Landscape with Monkeys.
188 x 263 mm. Ashmolean Museum.

criticism, or from a simple picture book. This raises the question of illustrations. Ideally, everything described should be illustrated. Considerations of bulk and expense have here limited the illustrations to about one in five. This is hardly generous, but they are adequately reproduced and large enough, though only just, to be really useful. In the selection a balance had to be struck between including all the best things and giving an all-round picture of the collection. Dr. Parker has compromised, on the whole, successfully. It might have been better if some of the less interesting Raphaels and Michelangelos, or those which do not reproduce effectively (Plates 95 and 166, for instance), had been sacrificed to minor things of which no reproductions were available elsewhere. But this is a small point. The book is expensive, but it is an indispensable addition to the small number of museum catalogues on Italian drawings so far published.

The drawings illustrated are by way of postscript. Figs. I and II are both in red chalk and both are studies for the fresco painted in 1514 over the entrance to the Chigi Chapel in S. Maria della Pace. Both differ in detail from the painting, though Fig. II is the closer. The Oxford drawing (Cat. No. 562, Pl. 139), there given unreservedly to Raphael, has been held to be either by a pupil or to be a re-worked original. Of Fig. II Dr. Parker observes: "The handling is . . . rather coarse and defective, but whether the drawing is by a scholar of Raphael's, a copy, or a retouched original remains problematical." Fig. I is certainly the more sensitive, and Fig. II seems to show traces of retouching in the eyes and elsewhere.

Fig. III (Cat. No. 149, not illustrated), although freer than some, is characteristic of Agostino's rather dry, engraver-like penwork, but it is exceptional in having touches of green and brownish water-colour wash. The monkeys, too, are unusual. *Singeres* became common in the Netherlands in the middle of the XVIIth century, and later in France, but in Italy the mode never seems to have caught on.

W. R. JEUDWINE

VIEWS and NEWS of ART in AMERICA

By ERIK LARSEN

WE know of primitive art stemming from the most diverse periods of human development. If we believe with Spengler that every civilisation has its beginning, maturity and decline, it follows that the first groping of man's endeavours to express himself artistically must share at least some common characteristics. In fact, a few examples that have crossed our path during these past weeks tend to bear out the thesis. They show the incipient artisan's struggle with the medium, the gradual overcoming of technical difficulties, and the truly emotive qualities inherent in the quest for expression of spiritual aims in recalcitrant matter. No matter what the period of origin, such works are exciting witnesses of man's eternal struggle toward the sole kind of progress that may be deemed worth while.

We illustrate one such work which has recently entered the collections of the Metropolitan Museum of Art. It is an early Sumerian statuette, cast in copper and tentatively dated from c. 2600 B.C. The sculpture is small, only 14½ inches high, which could hardly be ascertained from looking at the photograph; judged by its monumental quality alone, one would rather estimate it to be a figure of life size. Freestanding sculptures in copper, notoriously more difficult a technique than casting in bronze, are also a rarity for the time. The date has been arrived at by stylistic comparison with other works representing men carrying baskets similar to the one seen here, e.g., on a foundation *stèle* from the excavations at Khafaje near the Diyala River in Iraq, made a number of years ago by the Oriental Institute of the University of Chicago.

Although distinctly archaic in conception, the copper figure of the Metropolitan is remarkable in more than one respect. There is the fact the man is shown nude but for a double coil around his waist. Scarcely two hundred years later, Gudea-type sculpture—a summit of Sumerian art—represented both sexes with bodies encased in robes of heavy fabrics, so that attempts at anatomical realism were gravely hampered. Furthermore, it should be stressed that while the Sumerian sculptor, like the contemporary Egyptian, hesitated to release his figure from primitive, frontal poses, the absence of the latter culture's restrictions, based upon hieratical exactingness, made for greater artistic freedom and naturalism. For example, one may point to the stance of the man, whose arms are bent at the elbows, and whose knees are slightly flexed, giving clear indication of the heavy load that he is supporting. Considering the remote period from which the little statuette stems—somewhere between the first Dynasty of Ur and the overthrow of the Sumerian kings by Sargon of Akkad—the sculpture presents quite distinctive artistic qualities. Mr. Charles K. Wilkinson, Curator of Near Eastern Archaeology at the Metropolitan Museum, most pertinently avows that "the subtle simplification of the forms is such that the artistic idiom of more than four millennia ago is not only immediately acceptable to our eyes but strikes us at once as direct and masterful. . . ."

It is far from the Fertile Crescent of the Near East to the shores of the New World, but passing on our yearly vacation through, to this writer, unknown parts of America, we found in the Museum of the Cherokee Indian, at Cherokee, North Carolina, an amazing display of artifacts and works of art, some of them dating back as far as ten thousand years. They were rescued from ancient burial grounds and camp sites of the original Americans. Although a great number of the objects we investigated served purely functional purposes, such as laboriously chipped arrowheads and spearpoints of crystal, quartz and flint, the hand-carved ritual masks for medicine men, or the elaborately carved ritual stone pipes, to cite a few examples only, made a fine showing of man's primeval artistic efforts.

Finally, the De Young Museum at San Francisco currently exhibits the works of a contemporary Guatemalan artist, who undoubtedly is deserving of the much-abused label: primitive. His name is Andres Curuchich, and he is a full-blooded Indian of Cachiuel (Mayan) stock, who lives in the little village of Comalapa, accessible by a dirt road only. He was born there, and spent all of his life in the same, practically inaccessible place, with the exception of a few casual visits to the country's capital, Guatemala City. As with most primitive artists, the duties of everyday life came first with him. Curuchich first and foremost



Sumerian Copper Statuette of a man bearing a basket of bricks upon his head, c. 2600 B.C.

By courtesy of The Metropolitan Museum of Art.

cultivates his corn patch and he has worked, also, as a mason, a house painter, and even as a butcher. Only when success beckoned decisively during recent years did he devote most of his time to painting.

Although this is the artist's first show in America, he is well known in his own country. Several years ago, an exhibition of his works was organised in Guatemala City, and within twenty-four hours every canvas was sold. Curuchich is now represented in important public and private collections.

Having no opportunity of personal acquaintance with the Guatemalan's work, I thought it would be of interest to quote an excerpt from Dr. Walter Heil's comments on the painter.

"As a painter," he writes, "he is a 'primitive' in the truest sense of the word. He never had a lesson in painting from anyone, nor was he ever able to acquaint himself with the painting of others, even through the medium of reproductions in magazines and such. Art in his home is limited to a few religious prints which evidently have had no influence on his work. His earliest attempts at painting go back some 15 to 20 years and consist of little landscapes and figure pictures painted on the lids of tin cans and small slices of wood. Later on, he used stretched flour sacking for larger pictures. Done in a self-made mixture of colour pigment and glue, they are crude and childish, but are of significance in as much as they illustrate the direct and totally uninhibited approach toward art Curuchich has taken in the beginning and ever since. . . ."

Can one think of anything more stirring than the coming to the fore, in our machine age, of an authentic artistic personality flourishing in an environment reminiscent of Neolithic cultural patterns?

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CERAMIC CAUSERIE

THREE LONDON POTTERS

THE XVIIIth-century newspaper did not boast the neatly arranged columns so familiar to generations of readers of *The Times*; Deaths, Births and other social announcements were not carefully segregated in regular order, and their spasmodic appearance would seem to have been regulated by the importance of the person concerned, by their connection with some unusual or outrageous occurrence, or by the fact that the editor had space to fill. Those few notices that did get into print are sometimes of interest to those searching anxiously for material that may add something, however slight, to the study of the history of ceramics.

The *General Evening Post* for Saturday, July 12th, 1755 (No. 3362), noted: "On Wednesday died Mr. Tobias Steward, formerly an eminent Potter at Queenhithe."

Queenhithe is a street that runs down to the Thames from Upper Thames Street, but it may not have been the actual site of Mr. Steward's pottery. Although Queenhithe received a mention as early as 1547, the Ward of the same name goes back at least to the XIIIth century, and runs alongside the river to the west of the present Southwark Bridge; which was designed by John Rennie and erected between 1815 and 1819.

In John Stow's day, Queenhithe Ward contained no fewer than seven parish churches, a number now reduced to two, and the newspaper notice may refer to the fact that the pottery was situated somewhere within the area.

From the same newspaper, but from an issue of earlier date, August 8th, 1754 (No. 3220), comes a notice of bankruptcy; one of the numerous notices of that nature which appeared with some regularity, and were taken from the pages of the official *London Gazette*. They are valuable to-day as they not only stated the town in which the unfortunate person resided, but mentioned his or her trade. The notice runs:

"BANKRUPT. William Straphan, late of Black Fryers, London, Potter."

Thirdly, again from the *General Evening Post* (October 12th, 1758, No. 3899), comes a straightforward news paragraph that reads:

"Last Tuesday as a young man, nephew to Mr. James Wilson, a Potter at Deptford, was bringing in a luggage-boat of his uncle's, he fell overboard and was drowned."

THE BOWCOCK NOTEBOOKS—II

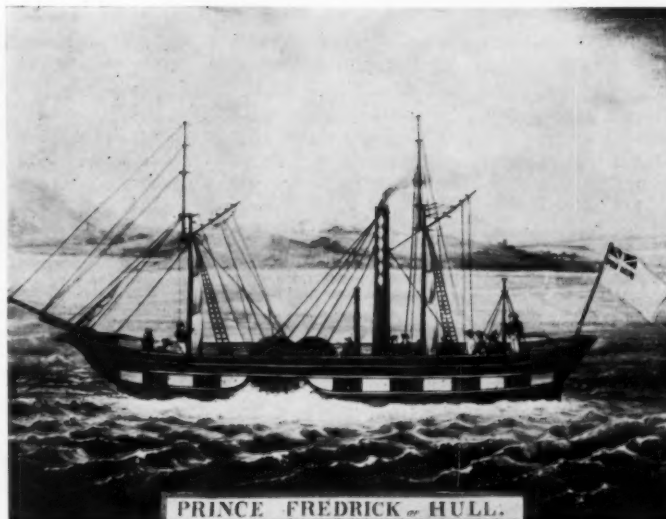
The decoration on the inscribed and dated Bow "Bowcock" bowl in the British Museum was described in some XIXth-century documents, once in the possession of the Bowcock family but now also in the British Museum, as:

"On a punchbowl is John and Ann Bowcock 1759, on the inside is himself landing and sailors dancing with staffs in their hands."

The events that this bowl may have been made to commemorate were discussed in *APOLLO* for July, 1956 (page 20). Among them it was suggested that it was to celebrate the return from Dublin of John Bowcock, who is known to have been in the Irish capital during the previous year. This latter fact is mentioned in the extracts from Bowcock's notebooks which were reprinted at the time they were in her possession by Lady Charlotte Schreiber. The relevant entries, tantalizingly, are not quoted verbatim, but are summed-up as follows:

"Bowcock was at Dublin for the first eight months [of 1758], receiving consignments of glass and china from the works, which were sold principally by auction."

It is a coincidence that at the very time John Bowcock was in Dublin we have some information concerning auctions of porcelain that were held there. Advertisements from Irish newspapers between April and December, 1758, have been reprinted, and are accessible in Dr. Severne Mackenna's *Chelsea Porcelain: The Red Anchor Wares*, published in 1951. They are given there for their references to Chelsea and, in particular, for the mention in an announcement in *Faulkner's Dublin Journal* of July 1 of a sale containing "... Table Plates, Soup Plates and Desert Plates, enamelled from Sir Hans Sloan's Plants. ..."



A DERBY PLAQUE

A careful reading of the extracts from the Irish papers reprinted by Dr. Mackenna reveals that the auction sales were not confined to Chelsea productions; certain pieces are stated specifically to have come from that factory, but the other items are of unnamed origin.

We know that Bowcock was in Dublin at the material time and that he was selling "china and glass . . . principally by auction." Apart from the untenable theories put forward by Hurlbutt in his book, *Bow Porcelain*, in 1926, there is no evidence that glass was made at the Bow factory, and therefore any supplies of this received in Dublin by Bowcock must have come from elsewhere. If glass was sent to him from a source outside the factory, why not china as well?

Following the bankruptcy of Edward Heylyn, the Bow warehouse in St. James's Street was disposed of and the contents sold by auction. This took place in April, 1758, and the newspaper announcements concluded the lengthy list of goods to be offered by adding: "There is a large quantity of the Chelsea Manufactory among the Stock." Since this notice was first reprinted by Nightingale in 1881 it has been the subject of speculation, and no solution to the reason why the Bow showroom should carry a stock of Chelsea has been put forward. Also, Bowcock's earlier notebook contained the entry: "To bring down the Chelsea cabbage leaves and bason."

It can be seen that John Bowcock was no stranger to the products of his factory's metropolitan rival. It does not appear unlikely in that event that Bowcock was responsible for the appearance of the Hans Sloane plates in Dublin, and at the same time the other items in the sales might well have originated from the Bow factory.

A DERBY PLAQUE

Interesting pieces of porcelain may be found in unexpected places. The plaque illustrated on this page is, not inappropriately, in the Museum of Fisheries and Shipping, Pickering Park, Hull, where other pieces of porcelain (and pottery) with marine associations are exhibited. It shows the Steam Packet *Prince Frederick*, built at Thorne in 1823, and bears the Crown mark of the Derby factory. Dating from about the time when the vessel was launched, it is a reminder that the Bloor period at Derby need not be thought to have been occupied exclusively with the gaudy "Japan" patterns that were sent forth in such great amounts, and with which the factory is commonly allied in the mind of the public.

GEOFFREY WILLS

Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, *APOLLO Magazine*, 10, Vigo Street, London, W.1.

THE ART OF JEAN MARCHAND

By NEVILLE WALLIS

THERE will always be exploring painters with the genius to leap imaginatively beyond the frontiers of their time; and others, no less dedicated, who become obsessed with some aesthetic concept of their day. Though the message of such painting may become unfashionable its conviction can still impress, and impress us perhaps the more if the painter seems to epitomise in his art, as Jean Marchand does, the austere precepts of a period.

Born in Paris in 1883, Jean Marchand will always be associated with the school of Cézanne, and with that doctrine of significant form which was so passionately upheld here by Roger Fry and Clive Bell. Warmly supported by these advocates, Marchand held a number of exhibitions in London before his death in 1940, and last year a new generation became acquainted with the logic and gravity of his painting at the Redfern Gallery. A more imposing exhibition of his landscapes, portraits, and still-life studies, being held this month at the O'Hana Gallery in Carlos Place, reinforces the impression that theory tended to restrict his genuine talent. Nevertheless, Marchand's painting is sufficiently subtle to avoid the aridity that might so easily have resulted, for instance, in his studiously disposed and formalised bottles, wine glasses, and chunky pears. As Fry once observed with truth: "he uses dull neutral colours, the dirty white of a cloudy sky, harsh dull greens and blacks, the obvious and unattractive colours that so frequently occur in nature; but he uses them in such combinations, and with such accents of tone and such subtly prepared accordances and oppositions that these obvious dull colours strike one as fascinating discoveries."

How harmoniously Marchand could arrange his everyday objects is seen in two paintings reproduced: in the simplified, solid forms that you notice characteristically disposed against the vertical plane of a patterned cloth, and again in the fern and two pears that seem to enter into mysterious communion. The firmness of modelling he achieves—often with slanting brush-strokes, and employing a dense and consistent *matière*—is apparent alike in these reproductions and in a little painting of roofs seen from a



window revealing in its plastic construction the artist's early practice of Cubist methods. A most satisfying example in the O'Hana exhibition of Marchand's monumental simplicity and closely welded design is his group of women washing by a rivulet, reproduced on the cover. The limitations of his schematic painting are more apparent elsewhere. We may reflect that, in actual fact, fruit is not only as solid as Marchand makes it appear, but succulent and edible as well, and feel perhaps that the hard, chiselled facets of some portrait heads reveal a system more clearly than they can interpret a personality. One might believe Marchand himself came to feel the constraint of his Cézanne academism, and, indeed, around 1918 he joined a number of artists, including Derain and Segonzac, in forming a Visual Realist group. Yet the artist's painting made no concession whatever to a changing climate of opinion. Nor was due honour denied him in his lifetime. He was an associate member of the Salon d'Automne and of the Salon des Indépendants, while his paintings that hang in the Musée d'Art Moderne, at the Albertina in Vienna, in the Tate Gallery and other museums, continue to bear witness to the integrity of a dedicated and unswerving artist.



Fig. I. JEAN MARCHAND. Still Life with Pears and a Wineglass. O'Hana Gallery.

Fig. II. JEAN MARCHAND. Flowers and Fern. O'Hana Gallery.

NOTES ON FURNITURE: The Tea Equipage



Fig. I. JOSEPH VAN AKEN. Conversation Piece, c. 1730.

Courtesy Victoria and Albert Museum.

THE first Europeans to taste tea were probably the Portuguese when they established the colony of Macao in 1557, but the first reference to it by an Englishman seems to be in a letter from Mr. Wickham, an agent of the East India Company in Japan, who on June 27th, 1615, wrote to a fellow officer in Macao asking for "a pot of the best sort of Chaw." Towards the middle of the century, small quantities reached England from Java; it is said to have been occasionally sold as early as 1634 at the exorbitant price of from £6 to £10 a pound, and presents of it were made to grandees. The *Mercurius Politicus* (September 1658) contained an advertisement of that "Excellent and by all Physitians approved China drink called by the Chineans Tcha, and by other nations Tay, alias Tee," which was sold "at the Sultaness Head Coffee-House in Sweetings Rents, by the Royal Exchange, London." Shortly afterwards, about 1660, Thomas Garway, the first English tea dealer and the founder of a famous coffee-house, issued a pamphlet extolling its virtues. On September 25th, 1660, Pepys records: "And afterwards I did send for a cup of tea (a China drink) which I never had drank before." At this date tea was chiefly taken for medicinal purposes and it was very expensive; Garway sold it at up to 50s. a pound, and in addition to the high duties the infusion of it in water was taxed at 8d. a gallon in common with chocolate and sherbet. Its popularity nevertheless grew rapidly, and on June 28th, 1667, Pepys again finds it worth

mentioning, though not as something new. "Home, and there find my wife making tea; a drink which Mr. Pelling, the Potticary, tells her is good for her cold and defluxions."

The social drinking of tea was by this time establishing itself among the upper classes, and in consequence one finds mention of special furniture connected with it. The Ham House inventory of 1679 lists in the Duchess of Lauderdale's Private Closet "a Tea-Table carved and guilt," the tea being kept in "a Japan box." The practice of after dinner tea had evidently already begun, but the cabinet-makers had not yet started making tea tables in any quantity, and no example earlier than about 1715 appears to have survived. A cedar table in the Victoria and Albert Museum (formerly at Boughton House), with a circular top and tripod legs of rather squat double-scroll form on a plain column support, is of about this date, and may be regarded as the ancestor of such tables as the one shown in Fig. II.

A large number of lacquer tables were, however, imported from the East Indies, to the extent of evoking a protest from the Joiners' Company, who stated in a petition that 6,852 tea-tables had been imported "within these Four Years" (c. 1696-1700). It is curious that no example is now known, but it may be that one of them is depicted in the "Conversation Piece" (Fig. I), attributed, almost certainly correctly, to Joseph van Aken. This artist was a Fleming from Antwerp, who came to England probably



Fig. II. Tea Table, c. 1750. Courtesy Mrs. David Gubbay.

about 1720 and was much employed by portrait painters in the painting of draperies. He died in London in 1749 at the age of forty. His known works are few and all are conversation pieces, of which this is the most distinguished. It shows a typical tea equipage of about 1720-30. The table is of black lacquer decorated with a gold line, and its shape with the rounded corners suggests an Oriental rather than an English origin. The tray is also of lacquer with flowered decoration in gold, possibly *en suite* with the

table. The porcelain is interesting. Except for the milk jug it all matches, and consists of both tea and coffee cups with saucers (the taller cups with handles are for coffee), a sugar bowl, a slop basin, in which more teacups appear to be standing, and a dish for the teapot. The decoration is blue and white, but it is difficult to see whether the floral design is European or Chinese in style. The East India Company imported porcelain from China for use as well as ornament, and some of it was made to special order with designs embodying features taken from prints. The teapot is apparently of red stoneware with some kind of incised decoration, and both it and the other things are most probably Chinese. It is, however, just possible that they are European. The Meissen factory began using underglaze blue about 1725, and the discovery of a red stoneware was one of its earliest achievements.

The kettle from which the servant is about to fill the teapot is of the cylindrical pear shape current from soon after 1700 till about 1725. Behind is a silver stand with a lamp upon a circular table with tripod feet, made probably of mahogany. Nearly all the surviving examples of these kettle stands date from the middle of the century, when they were made in considerable numbers. This one is quite plain with a moulded rim to the top, and legs of almost broken cabriole form. The lady of the house holds a tea canister and is measuring the tea into its lid. At her feet stands the case, fitted with a lock, and containing another canister. The case is of wood, possibly covered with leather.

The canisters themselves are odd in not being all of silver as one would have expected, but with panels on their sides of some reddish-coloured decoration.

All the objects here shown continued in use for the rest of the century, and tea became gradually commoner as its price fell. In 1703 imports totalled 100,000 lb.; by 1805 they had reached 7½ million lb, and this figure takes no account of the quantities brought in by smugglers. In 1784, Pitt calculated that 13 million pounds were consumed of which only 5½ million paid duty. Of smuggling on this substantial scale so respectable a person as Parson Woodforde is witness, for on March 29th, 1777, he wrote: "Andrews the smuggler brought me this night about 11 o'clock a bagg



Fig. III. Tea Table, c. 1755. Courtesy Victoria and Albert Museum.



Fig. IV. Kettle Stand, c. 1760.

of Hyson Tea 6 pound weight. He frightened us a little by whistling under the parlour window just as we were going to bed. I gave him some Geneva and paid him for the tea at 10/6 per pound." As Trevelyan observes (*English Social History*, Vol. III, p. 91) "the inhabitants of this inland rectory thought and spoke of 'Andrews the smuggler' just as one might speak of 'Andrews the grocer'."

Another social consequence of tea drinking was its effect on the consumption of spirits, to which by the middle of the century it was becoming a serious competitor. One would have thought the habit would have been everywhere welcomed on these grounds alone, but it had its detractors. John Wesley wrote in 1746: "After talking largely with both men and women leaders, we agreed it would prevent a great expense, as well of health as of time and of money, if the poorer people of our Society could be persuaded to leave off drinking of tea." Ten years later, Jonas Hanway, the philanthropist and introducer of the umbrella, published a pamphlet against tea which drew a reply from Dr. Johnson, that "hardened and shameless tea-drinker" who at all hours of the day used to swallow it in oceans. But Hanway's cause was hopeless; tea was firmly established. Horace Walpole, writing in 1743 (*Letters*, I, 319) said: "They have talked of a new duty on tea to be paid by every housekeeper for all the persons in their families; but it will scarce be proposed. Tea is so universal that it would make a greater clamour than a duty on wine."

The greater part of the high quality furniture connected with tea-drinking was made between about 1750 and 1770. Obviously, it was made also both earlier and later, but not in quantity, and of the early pieces only a few, like the table mentioned above, have survived. Tables were either rectangular or round. Of the latter, Fig. II is a fine example, dating from about 1750. The border of the top is carved with flowers and rococo scroll work. There were countless variations of this form; the top might be scalloped, or octagonal, or with a fretwork or spindle gallery; the tripod offered less scope for variation except in the decoration and shape of the column, but double-scroll legs or tripod shafts



Fig. V. Tea Caddy, c. 1740. Courtesy Messrs. Hotspur.

are sometimes found. Early rectangular tables had plain cabriole legs and tray tops; this form was generally retained, but carving appeared on the legs and became very elaborate, as did the fretwork or carved galleries. Another type had straight legs, often with lattice work decoration in the Chinese taste. Cluster-column legs were a variant, of which Fig. III is an exceptionally elegant example. The top is of beautifully figured mahogany and slightly serpentine in shape.

Kettle stands in general follow the same forms as tables on a smaller scale, and miniature editions of Figs. II and III are both found. The square stands very frequently had a slide below the gallery on which to stand the teapot. Another type was in the form of a box without a lid, lined with metal, and often with an opening decorated with carving to take the spout of the kettle. These usually had cabriole legs, as in the example illustrated (Fig. IV) which was formerly in the Howard Reed collection. The carving is of very fine quality, and in the base there is a slide for the teapot. In the age of satinwood, the tripod variety disappears and a rigid foursquare simplicity becomes the rule.

After about 1800 special stands were no longer made, the urn or kettle being placed on the tea tray.

Tea caddies were made of almost every conceivable material of which it is possible to make a small box with a lock. Inside, they were either divided into lined compartments with lids in which the tea was kept loose or without lids to hold canisters as in Fig. I. These canisters were usually of silver, but occasionally of glass, and should not be confused with the oval, oblong, or urn-shaped silver caddies, often with locks, which were made from about 1770 onwards. The carved mahogany caddy (Fig. V) is quite exceptional, both in its shape, which is reminiscent of a XVIIth-century Italian chest, and in the richness of its acanthus leaf decoration. The bandings and the *paterae* on the top are inlaid in ebony and boxwood. The inside is partitioned for canisters.

The drinking of tea was not confined to England; it was indulged in also in France, though on no great scale. The charming painting (Fig. VI) by Michel-Barthélemy Ollivier (1712-84), dated 1763, shows the Prince de Conti and his court having *thé à l'anglaise* in the Salon des Quatre Glaces in the Temple. It is early evening; dinner is long past, and the refreshments consist of tea, and a supper table with wine, various cold dishes, and soup, to which Mme. de Boufflers (sixth from the right in front of the screen) is helping herself. The tea drinkers sit at separate marble-topped tables, as was the custom also in England, and in front is the kettle stand with the kettle on top of it. At the piano sits the strange, doll-like figure of the young Mozart, then aged eleven.

The beauty of the room, with its long windows and the

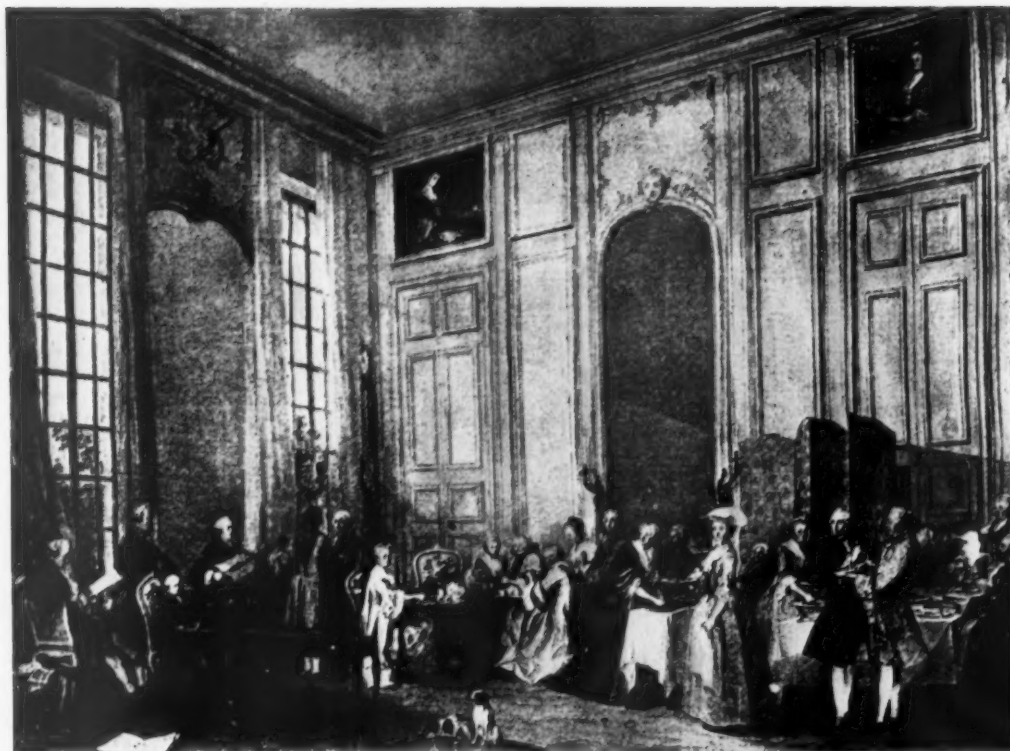


Fig. VI. M. B. OLLIVIER. *Thé à l'Anglaise* at the Prince de Conti's.

Courtesy Musée du Louvre.

mirrors which gave it its name, together with the elegance of the company, give an impression of polished manners that may be illusory. "The French are an indelicate people," Dr. Johnson observed after his visit in 1775. "At Madame [du Bocage's], a literary lady of rank, the footman took the sugar in his fingers and threw it into my coffee. I was going to put it aside; but hearing it was made on purpose for me I e'en tasted Tom's fingers. The same lady must needs make tea à l'Anglaise. The spout of the teapot did not pour freely; she bade the footman blow into it. France is worse than Scotland in everything except climate."

It is a little surprising that Johnson, whom one regards, perhaps unjustly, as not over-particular in matters of hygiene, should have objected.

In its early days tea was usually drunk in the evening. But towards the end of the century the poor, and not only addicts like Johnson, often had it with every meal. The custom of tea after dinner was, however, still usual in polite society. Dinner was at two, or at three if there was company; but the court of George III dined at five. In Fanny Burney's diary for December 19th, 1785, there is an account of the ceremony at Windsor. "In the evening while Mrs. Delany, Miss Port and I were working together in the drawing-room, the door opened and the King entered—I should mention the etiquette always observed upon his entrance, which first of all is to fly off to distant quarters of the room—and next Miss P. goes out, walking backwards, for more candles, which she brings in, two at a time, and places upon the tables and pianoforte. Next she goes out for tea, which she then carries to His Majesty upon a large salver, containing sugar, cream, and bread and butter and cake, while she hangs a napkin over her arm for his fingers. This it seems is a ceremony performed in other places always by the mistress of the house, but here neither of their Majesties will permit Mrs. Delany to attempt it."

This is nearly as vivid as the group of Lord Willoughby de Broke and his family having tea in the breakfast room at Compton Verney. It is interesting to compare it with



Fig. VII. JOHN ZOFFANY. Lord Willoughby de Broke and his Family, (detail). Courtesy Lord Willoughby de Broke.

the similar scene by Joseph van Aken more than fifty years earlier.

The tray with the tea-things, now including a plate of hot buttered toast, is set on a plain tripod table, and the silver urn, still in the possession of the family, is on a square stand with a fretwork gallery to its top. In the furniture there has been little change.

But the appearance of food on the tea table at this period foreshadows a change of habit. By the middle of the XIXth century tea was no longer a drink, or a social occasion; it had become a meal.

A SHAFT FROM APOLLO'S BOW: What's Wrong with Realism?

FOR nearly half a century we have watched art dealing more and more with less and less. Any subject more tangible than "Red Vertical" or "Composition, Brown and Green" was frowned upon by the cognoscenti and studiously neglected by the official patrons of art. This condition still holds with sculpture; but in painting the fashion trends point to the New Realism as the Diors dictate recognisable objects as appropriate for representation. The pendulum swings. The way to Cadillacs and country villas and the pavilions of Venice, to museum purchase and the bounty of the public funds is increasingly assured by a careful choice of the less pleasing objects of daily life.

Out of boredom with the chaos and the void of abstraction we have been among the first to welcome the New Look in art; but, as so often happens in these fashion trends, there is a rigid extremism which shakes our enthusiasm. The things which are *de rigueur* are so strange and often so gruesome; the scale on which they have to be painted is so large; the handling of the actual paint (at least on the English side of the movement) is so crude; the forms are so insistent that we reel back stunned and wonder whether realism need be quite so real or so brutal. One has a feeling of being bullied by paint.

It probably began with Bernard Buffet's obsession with very emaciated rabbits and chickens lying nakedly on kitchen tables with the awful-looking knives which, assumedly, killed them. From this expression of M. Buffet's contemporary *Angst*—according to the highbrows, though I should have thought it was the chickens who experienced the *Angst*—it was a step to the butcher's shop with whole carcasses or animals' heads fresh from the knife. In France, cheerfulness began to break in; and even M. Buffet himself, translated by the enormous prices he could command to the realm of the country villas and the Cadillacs, moved out of his Gothic gloom. Rebeyrolle and others began to depict objects so pleasant in themselves that the success of the

movement was jeopardised.

When it came to England the situation was saved by taking it straight into the kitchen and scullery. It became the equivalent of that dismal Manchester School drama of the old Repertory Theatre movement. It belonged to the North where there was little danger of such a dangerous element as beauty ruining a thoroughly depressing effect. Harassed housewives overwhelmed by their own grocery, dreadful-looking babies in repugnant poses, starveling dogs, dead chickens: the field of dreariness was endless, with now and again a desolate tree blossoming in a yard amid the encircling gloom: these were the new themes.

Jack Smith, fresh from the Venice Biennale, has an exhibition almost entirely devoted to—you'd never guess!—shirts. They hang on lines, hobnob with cutlery, drape between black chairs, and generally deport themselves as a subject for art. They are, of course, life-size, for this is the *sine qua non* of Neo-Realism. When the subject is not shirts it is probably chairs, very kitchenny chairs and usually painted black. In two vast pictures these chairs are well and thoroughly on fire. I wouldn't know why; perhaps burning the chairs is one of the local northern customs, or perhaps the naked "Child in a Tantrum," which is the subject of another canvas about eight feet by six, has set them alight. I confess I rather like the idea of an artist calling to his wife: "Darling, bring me a couple of chairs and the paraffin." Indeed, once you have departed from the abstraction of the Tal Coats for the Neo-Realism of Jack Smith's shirts the possibilities of exciting subjects seem endless, though setting fire to the furniture introduces a dangerous romanticism. The aspect which really does alarm me is the vast scale on which these domestic intimacies have to be painted; for now that they have received official blessing one wonders what works will need to be buried in the cellars of the Tate to make room for these manifestations of the contemporary mode.

BOOK REVIEWS

ON PAINTING. By LEON BATTISTA ALBERTI. Routledge. 21s.

An English translation of Leon Battista Alberti's celebrated treatise *On Painting* (*Della Pittura*) will be widely welcomed, as it fills a serious gap in English art literature. Originally written in 1435 and dedicated to the humanist patron Gianfrancesco Gonzaga of Mantua, the treatise was immediately translated into Italian by its author and the Italian version dedicated to the artists Brunelleschi, Donatello, Ghiberti and Masaccio. It was thus intended, as Mr. John Spencer points out in the admirable introduction to his translation, to appeal to patron and artist alike. It served the dual purpose of a humanist document and a theoretical study. That its importance was recognised from the outset is shown by the numerous copies, and later printed editions, of both texts, and indeed it has been universally accepted as the "first modern treatise on the theory of painting." Alberti's advocacy of one-point perspective, and his theory of pyramidal vision which made this possible, were startling innovations in his own day, and it was probably the one-sided emphasis on such aspects of the work which caused academically minded art teachers of the XVIIth and XVIIIth centuries to overlook its wider implications and turn it into a rigorous system of dogmatic rules with which to burden the life of academical students.

It is a clear indication of the Italianate intellectual climate prevailing in this country in the XVIIIth century that the first English translation appeared in 1726, edited by the Venetian architect Giacomo Leoni, who by 1755 had produced three further editions. There, however, so far as English translations are concerned, the matter rested and in recent times English scholars have generally used Janitschek's German translation with Italian text published in Vienna in the *Quellen-schriften für Kunstgeschichte* series in 1877. Quite obviously, therefore, the present translation is overdue, surprisingly so in view of the notorious uni-lingual propensity of the average Englishman. After ploughing through the flowery, not to say long-winded Leoni version, in which little attempt is made to render the subtleties of the original, Mr. Spencer's concise and scholarly translation comes as a great relief. The fact that it has been based, probably for the first time, on all extant Mss. sources of the XVth century has enabled him to clarify passages and shades of meaning that remain obscure in older editions, and to ensure a reasonably accurate interpretation of Alberti's ideas. Even so, many readers will experience some difficulty in following all the scientific explanations, frequently based on obsolete theories, and here Mr. Spencer has given invaluable aid in his notes and diagrams, which should prove of great assistance even to the most unmathematically minded reader. Finally, and this is not the least of his merits, Mr. Spencer, though all too

briefly, has given some idea of the modern approach to Alberti's work. Even in an age in which humanism and perspective theory no longer dominate the painter's outlook the treatise is of inestimable value both as a document of quattrocento thought and as a vital contribution to European culture. MARGUERITE KAY.

THE LIFE OF THE BUDDHA. By ANIL DE SILVA-VIGIER. Phaidon Press. 47s. 6d.

The Phaidon Press series of illustrated art books go a long way to fulfilling a much-felt want of the general public to learn about the arts of different ages and different peoples. It is not an irrelevant reflection, but it does often seem just and fair to say that the quality of the illustrations of art books to-day is often above that of their textual accompaniment. Adequate and interesting as is Anil de Silva-Vigier's account of the life of the Buddha, is it ungenerous, when one is provided with so much excellent material, to complain that certain additional information could have been incorporated with increased usefulness? As, for example, more detailed descriptions of some of the subjects illustrated and referred to. If the size and scale of some of the figures of the Buddha had been indicated, the sense of their impressiveness would have been more vividly conveyed. It is, after all, often their sheer physical dimensions that heightens and enforces their spiritual appeal and significance, as anyone who has seen them would testify. It is true, of

course, that the Gothic art of the West did often reach similar heights of plastic power through weight and mass of material, but in general it was a miniature art by comparison with the sculptural art of the East. Nothing like it has been achieved in Western history since the days of ancient Egypt. The illustration of the XIIIth-century bronze Buddha at Kamakura in Japan (Plate 143) does show human figures which give an indication of its impressive size; but the force of appeal of several others, like plates 66 and 67, can only be surmised. VICTOR RIENAECKER.

ENCYCLOPEDIA OF PAINTING.
Edited by BERNARD S. MYERS.
Hutchinson. 4 gns.

To have succeeded in producing a dictionary of the world's painting from the earliest times to the present day with a thousand illustrations, 216 of them in colour, all within a single not unmanageable volume, is a considerable achievement. Obviously, such a work cannot be comprehensive, but nothing of major importance has been left out, and the range is wider than in any comparable book. Biographies of artists take up most of the space, and although there may be a slight bias in favour of the moderns, the balance between schools and periods has on the whole been fairly established. There are long articles on Chinese, Japanese, Persian, and Indian paintings as well as on the less familiar art of native Africa, ancient Rome, and the prehistoric cave painters. Technical terms are defined, and of particular value are the articles on the various "isms" of the modern movement which are explained in a manner intelligible, so far

as that is possible, to the general reader.

If, by comparison with the standard dictionaries, the text is an epitome, the illustrations are uniquely profuse. Some are whole page, but even the smallest are of adequate size, and they have been integrated with the text, so that they are never separated by more than a page from the article to which they refer. It would, perhaps, be unreasonable to expect in a work of this kind the same standard of reproduction as in more specialised and often more expensive books, but the quality here is variable. As usual the colour plates come off worst; some are quite good, others sadly distorted, like the National Gallery's Pontormo: but in a dictionary the quantity matters most and this is impressive. The choice, too, is commendably unhackneyed, and since a high proportion are of works in American collections, the English reader will find much that is unfamiliar. This is not just another picture book, but a useful work of reference. W. R. JEUDWINE.

PAGEANT OF ITALY. By JAMES REYNOLDS. Hale. 25s.

"Italy," confesses Mr. Reynolds, "is in my blood. My senses as a painter and a writer, possibly even more as a seeker after well-being, respond whenever I hear the Sirens' songs."

At times their notes, in his rendering, are rather staccato as, province by province, all Italy rides by—rocky Sardinia, resplendent Sicily, strident Naples, silent Calabria, craggy, shaggy Abruzzi, Imperial Rome, Genoa the Proud, Florence of the Lilies, Lombardy with the Iron Crown, Venice in beauty preserved. Amazingly

perceptive, the pageant-master misses no detail of costume, décor and colour which may bring her spirited past to life or show how intensely alive is her workaday present.

He thoroughly enjoys watching the makers of spaghetti and cheeses, papier-mâché and lace, perfume, rugs and gondolas; knows all about the best and busiest markets for olive oil, white gesso, tortoise-shell, aubergines or goatskins; chats as easily with boatmen and shepherds as with monks, archaeologists and the many chefs whose local dishes he so joyfully tastes. Neither his quotations nor his classical allusions are always quite accurate: Wordsworth's Venice held, not "the storied East in thrall," but "the gorgeous East in fee"; Hannibal's elephants had nothing to do with his victory at Cannae. But in "proud palaces built" between the XIIIth century and the XVIIIth "to glorify great names," Colonna, Doria, d'Este, the writer is completely at home; and whether in Naples, Ravenna or Florence, he walks museums, basilicas and art galleries with a firmly familiar step.

The scenes about which he writes with so much verve he paints in highly skilful and responsive brushwork. The emotional effect which he gets in "Il Redentore" is remarkable in a black-and-white. So is the landscape build-up of "San Marino" into an effect of architecture; and it is in their own notable architectural setting that the "Women of Sassari" are presented. Most vibrant of more than 30 studies is his "Bersagliere": plumed hats—two boyish heads and shoulders—nothing more: but here is living, breathing Italy. MARGARET LOVELL RENWICK.

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BOOK REVIEWS

CONTEMPORARY SCULPTURE. By CAROLA GIEDION-WELCKER. Faber & Faber, Ltd. 63s.

This enlarged edition of a book first published 19 years ago is most welcome. For it is one of the most persuasive and stimulating of approaches to modern art. No one can fail to be informed by it, and even determined critics of non-academic sculpture are liable to find it opening up new vistas. Nevertheless, for the serious student of the visual arts its perusal must be a matter for much thought and considerable disquiet.

By its very nature sculpture lends itself to abstraction; for mass, silhouette, the interrelation of planes, the play of light upon surfaces and those other factors that condition our appreciation of sculpture have nothing to do with representation, in the sense of mirroring the everyday world. The mimetic qualities of sculpture are by no means its most important aspects. When Rodin wrote: "A woman, a mountain, a horse—they are all the same thing," he was simply acknowledging the underlying significance of the abstract in sculpture.

This is far from saying that abstract sculpture in itself necessarily has particular virtues. True, viewed in its historical context against the background of XIXth-century sentimentality, its development appears inevitable. But the fact remains that in their escape from the world of commonplace perception many abstract sculptors have also forgotten the basic qualities of form and line. The evocation of the essentials of natural forms by sculptors such as Henry Moore and Alberto

Viani has led to satisfying work; nevertheless, much contemporary abstract sculpture remains barren.

Yet that this need not be so is clearly demonstrated by many of the plates in this book. Arp's "The Shepherd of the Clouds" (p. 102), Brancusi's "Bird in Space" (p. 127), Naum Gabo's "Linear Construction in Space" (pp. 166-67) and Luciano Baldessari's "Architectural Construction for the Entrance to the Breda Works Exhibition" (p. 209) all seem to me completely satisfying works of sculpture.

I would like to close with another quotation, this time from Henry Moore, for this book serves as the ideal illustration to what he was driving at when he said: "The sensitive observer of sculpture must also learn to feel shape simply as shape, not as description or reminiscence."

TERENCE MULLALLY.

WILLIAM NICHOLSON. By LILLIAN BROWSE. Hart-Davis. £2 10s.

In art as in life William Nicholson was an individualist, an exquisite, a dandy, persisting in a fashion which had become outmoded, if, indeed, it had ever existed save as an eccentricity. He fitted into none of the categories. He derived, if at all, from Whistler, that other "sport" in life and art. He left no disciples unless, as Lillian Browse indicates, his son Ben owed something to him. An unlikely subject therefore for a book, unless some enthusiast for his work was moved to the task; and happily Lillian Browse is that enthusiast and has brought her very considerable patience in research to the making of a catalogue raisonné of the oil paintings

so far as they can be traced. This constitutes the bulk of the volume. The rest is given to 50 black and white reproductions and four in colour, and to a comparatively brief biographical and critical sketch.

If one has a criticism it is directed against the economics of our time which can afford only four colour plates; for William Nicholson was first of all a colourist, a painter subtle and sensuous in his lovely use of pigment. The four examples reveal this, and we can use our imaginations and our memories of his work upon the monochrome reproductions. Nevertheless, the Downland subjects in particular look nothing without their colour. Should not "The Hundred Jugs" have been included, even though Miss Browse may not entirely approve of it, and may have thought it too well known? Such strictures apart, however, here is a record of the artist's work.

The writer has been a little too discreet about the personalia of her subject, and inclines to be factual and pedestrian. The fact that Nicholson's life, like the best of his paintings, depends upon its style rather than upon exciting incident, demanded an approach in the terms of that style: romantic, colourful, slightly quixotic. What Max Beerbohm, his life-long friend, would have made of it! That is asking too much of anybody short of Max himself; but one wishes that Lillian Browse had written with a little more bravura.

Nevertheless, one is grateful that she did write this book.

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IN Europe this summer there has been an unusually wide choice of outstanding exhibitions all demanding attention, headed by the Rembrandts at Amsterdam and Rotterdam, and the Carracci exhibition at Bologna. Owing to the damage suffered by the museums during the war, Germany has not so far been able to offer as much as other countries, but this year there were at least two exhibitions of international importance, and a trip from Munich through Stuttgart, Frankfurt, Darmstadt, Cologne, and Düsseldorf afforded in addition an opportunity of forming an opinion on the present state of the German art trade.

Before the war, Munich was a main centre for art dealers; it still is. But in 1945 many of them were faced with the almost total destruction of their premises and their stock. Such objects as still remained available for sale found their way on to the black market, to be bartered for cigarettes, butter and drink, so that when order was re-established many businesses had to be rebuilt from practically nothing. A great deal has since been achieved. Under the leadership of the representative of the German Antique Dealers' Association, Herr Keller, a large block of shops and offices has been built in the Ottostrasse which will house fifteen dealers in works of art. At the same time, the public collections have been re-organised. The pictures of the Alte Pinakothek are now accommodated in the new Haus der Kunst, where this summer they were joined by a splendid exhibition of German drawings, a somewhat enlarged version of that previously seen in America. Similar work has been going forward in other cities. At Frankfurt, the Städelches Institut, which was more or less a shell in 1945, is now half open and all the well-known pictures are on view. At Darmstadt, the centre of which was very badly damaged, the Landesmuseum still stands, but although parts of its collection are exhibited, none of the old pictures are hung, the available wall space being devoted to contemporary German artists. The Wallraff-Richartz Museum in Cologne has been re-housed and was having an exhibition, under the title "Christ and Mary," of a hundred masterpieces of Rhenish art from the XIIIth to XVth centuries. It is worth noting that in all these public collections the pictures, with the exception of a few small and precious works like the van Eyck at Frankfurt, are exhibited without glass.

All this activity is encouraging and impressive, but it must still be some years before either the museums or the art dealers in Germany are fully rehabilitated. Dealers require time to build up stocks, all the more since potential sources have been so largely destroyed or dispersed. Everywhere one heard the same lament over shortage of goods which goes up also, though with less justification, in England. The character of the trade is, however, quite different from here. There are fewer specialists. In England, with the majority of dealers, English furniture is the backbone of their business; other things are only a sideline. Dealers in pictures, porcelain, and silver tend to be concentrated in London. In Germany there is not the

same emphasis on furniture, largely because there has never been the immense quantity of XVIIIth-century pieces that has survived here. Most dealers have something of everything, and even well-known firms like Böhler of Munich, or Malmédé of Cologne, whom one thinks of chiefly in connection with pictures, are interested also in works of art of all kinds. Most of the furniture seen is either German or French. English pieces are not found at all, and this is perhaps surprising. One would have thought that it would not be difficult to find a market for them, and that some enterprising dealer would have dipped into the almost inexhaustible reservoir of good provincial furniture in this country. There is little silver to be seen. German silver later than the XVIIth century has never been common, a great deal having been melted down in successive conflicts, to say nothing of more recent casualties. Porcelain, too, seems to be rare, and being both portable and breakable, collections must have suffered severely during the war. What strikes one as especially characteristic is the quantity of sculpture in wood, of reliefs, textiles, and objects of obviously ecclesiastical origin, not always of very high quality, with which so many dealers' galleries are filled. German collectors do not share the passion for the XVIIIth century which has ruled for so many years in England, France and America, and now, it seems, in Italy. They prefer the earlier periods, not only in their objects but in the settings in which they keep them. Their interiors do not have a flavour of Potsdam or Nymphenburg, as in England they so often do of Chippendale or Adam, but of something more mediaeval, like St. Jerome's study in Dürer's engraving. Taste is oddly nationalistic, and this is naturally reflected by the dealers of different countries.

In pictures, apart from early German works, the demand is for the German XIXth century and for contemporaries. Impressionists and their followers do not command the immense prices current in Paris, London, or New York. The Italian baroque seems almost totally neglected, and the German, Flemish, and Dutch schools everywhere predominate. The vogue for the German XIXth-century painters is comparatively recent. Good examples of most of them were seen at the exhibition at the Tate earlier this year, and it is the stolid and accomplished naturalism of such artists as Hans von Thoma and Wilhelm Leibl that has the most appeal. Among the moderns, the expressionists Kokoschka and Franz Marc, who with others were banned as decadent by Hitler, now command high prices, and attempts are being made to get back some of the many pictures which left the country in the thirties. Of the younger generation it is difficult to write. They excite much local interest, but the influence of Kokoschka and the non-figurative Hans Hartung is ubiquitous, and no outstanding figure has as yet emerged.

As witness to the revival of the German art trade, an Antiques Fair, the first to be held, is being opened at Munich on November 22nd. The exhibitors will come from all over Western Germany. It is a pity it happens so late in the year, since it would have

SALE ROOM NOTES AND PRICES

been of interest to many foreign visitors, and one hopes that this considerable effort of reconstruction will have the success it deserves.

The autumn season in the sale rooms is now under way, and both Christie's and Sotheby's have some interesting sales. Christie's on October 12th are selling a collection of paintings by old masters, which although it contains no really outstanding work has a number of good pictures by minor artists. From a sale of silver on October 24th we illustrate a set of two silver-gilt tea caddies and a sugar box by Paul de Lamerie (1747 and 1750). The chinoiserie decoration is identical in design with that on another pair of caddies by Lamerie (also of 1747) at Goldsmiths' Hall, but the modelling of the present examples is of considerably greater depth and vigour.

Prices.

Silver

CHRISTIE'S. A pair of George II oval cake baskets on a continuous cast and pierced base, the sides pierced and engraved with shells and flowers, 14½ in. wide, by Paul de Lamerie, 1739, £2,700. A Louis XV sauce-boat of oval form with a rising scroll handle chased with husks and foliage, by Thomas Germain, Paris, 1738, £680. A pair of Louis XIV sconces, each with a scroll light branch decorated with applied acanthus leaves, the shaped oval backplates repoussé and chased in high relief, 14½ in. high, Paris, c. 1680, £4,600. A pair of Dutch table candlesticks, by Johannes Logerath I, The Hague, 1736, 8½ in. high, £75. A Danish cylindrical tankard and cover, chased with bunches of fruit, possibly Copenhagen, c. 1675, 8½ in. high, £160. A pair of table candlesticks with fluted baluster stems, by William Cafe, 1760, 9½ in. high, £65. A pair of oval meat dishes with gadrooned rims, by Robert Garrard, 1812, £135. A stirrup-cup in the form of a hare's head, by WS, 1777, 5 in. long, £95. Twelve circular soup plates with gadrooned rims, probably by Richard Sibley, 1830, 9½ in., £160. A pair of Austrian three-light candelabra, each with three-scroll branches, Vienna, 1810, 21½ in. high, £85. A Swedish beaker, stamped and engraved with foliage and scroll work by Mikael Hammarberg, Harnosand, c. 1760, 6½ in., £125. A German parcel-gilt plain cylindrical tankard and cover by Daniel Mannlich, Berlin, c. 1650, 7½ in., £85. A Dutch two-handled octagonal bowl, engraved with panels of figures, Middleburg, 1635 or 1659, £110. A pair of George II circular salvers with chased borders, by John Hamilton, Dublin, 1736, 12 in., £125. A plain two-handled oval tray with reeded rim and handles, probably by Thomas Holland, 1805, 18 in., £155.

SOTHEBY'S. A Queen Anne tea-kettle and stand with lamp, the kettle and cover by Isaac Dighton, 1705, the stand by Jno. Gibbon, 1702, 14 in. high, £320. A George II cup and cover by Paul de Lamerie, 1736, 13½ in., £1,150. A James I silver-gilt steeple-cup and cover, 1607, 20 in. high, £800. Three tea-caddies—a pair of quadrangular form, engraved with armorials in cartouches, the other of casket form, 1726 and 1731, by Augustine Courtauld, 4½ in. and 5½ in. wide, £680. A James I silver-gilt standing cup and cover with a gourd-shaped bowl, chased with strap work, the stem in the form of a tree-trunk, 1608, 18½ in., £1,300. A pair of American pint mugs by Samuel Casey, South Kingston, Rhode Island, c. 1760, 4½ in. high, £290. A Charles II tankard engraved with later armorials, 1681, 7½ in., £200. Six Charles II table candlesticks, almost matching, on triform bases, the stems with spherical knobs above mushroom-shaped pedestals, 1675 and 1684, 12 in. high, £2,200. A George I square salver, plain except for armorials, 1717, 9½ in., £280. A George I tea-kettle with lamp stand by David Willaume, 1715, 15 in., £450. A pair of William and Mary table candlesticks, the baluster stems chased on the shoulders with lion masks, 1692, 8 in. high, £170. A similar pair of William and Mary table candlesticks, 1693, 6½ in. high, £210. A George II ink-stand of shaped outline with gadrooned rim, fitted with an ink and a pounce pot by William Cripps, 1749, 10½ in. wide, £280.

Furniture

SOTHEBY'S. A late George III octagonal mahogany wine cooler, £60. A set of six Sheraton painted arm-chairs with a four-back settee, £320. A mid-XVIIIth-century circular gaming table with seven money cellars, on fluted stem and tripod legs, £170. A William and Mary bureau cabinet, 7 ft. 7 in. high by 2 ft. 1 in. wide, with some parts of later date, £450. A pair of William and Mary walnut stools with antique coverings, £480. A George II arm-chair covered with XVIIIth-century needlework, carved and gilt frame, £550. A Queen Anne walnut wing chair, covered in early XVIIIth-century silk embroidery, £270. A pair of Queen Anne love seats covered in Soho tapestry, scrolled-over backs and bergère-like sides on cabriole legs, 3 ft. wide, £1,400. A Chippendale mahogany arm-chair, £300. A Queen Anne walnut card table, the top inset with a panel of contemporary silk needlework, £540. A Queen Anne settee covered in contemporary needlework, on eight cabriole legs, 5 ft. 11 in. wide, £1,000.

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